The Styles of Poetry

Quantitative Stylistic

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Introduction

The Writing is a Transfiguration of The Soul

Our world in its essence is a transfiguration of souls and all of us appreciating it. We can see the immense impact of the soul acts on our daily life, and our existence is simply an incessant attempt to find our souls.

Seeking the souls is an innate desire, and as we can't live without food, we can't live without that desire. One of the souls' pages in our life is writing which, by its admirable styles, enlivens the lands of hope and illuminates the areas of darkness. Beautiful writing can change our awareness about ourselves and the world, in addition to its innovative features which make us fly with cheerfulness and jaunt with delight.

These conscious and subconscious effects of writing occur as a result of the strong relationship between the language and our souls, of the powerful effect of writing on our minds' embodying and the final appearance of our existence. Language is the central tool in the organization of thought, and any conception about anything should occur through the

meanings and through the language. If we want to change any situation we can do that by the universal changes in our words about it, and sometimes this is the only way to create the change.

From this view, the writing is a transfiguration and our souls uses the writing to transfigure. The ideas, as any creature, always try to transfigure in full and powerful existence. So, one idea may wear many dresses to show itself and the writer should listen to its voice and give attention to her wishes.

To accomplish all these targets, the writing should have an efficient existence with the occurrence which gives full and powerful transfiguration of ideas. This efficient transfiguring property of writing can appear with multi-expressive structures, where the sentences bring the same deep idea and central message but they appear in different images and statements. This system we call "The Mosaic". In the mosaic transfiguring system, the sentences appear as mirrors. The mirrored system of the textual sentences forms an intellectual existence imitates mosaic where the sentences behave as small pieces with harmonious presence.

Although every word and every text has mutuality circles but there are specific words in the writing of every author has a big transfiguration from the interchange view. He uses them widely and deeply with vast symbolic actions. In these deep interchange areas, the writer is not the author mind

but it is the author souls. We should emphasize that the soul have a wider experience more than the mind, and the mind and its knowledge is a part of the souls.

The most important feature in the mutual meanings are out of time and place, so they can take any shape smoothly and this is reflect the timeless nature of soul in comparison with timed mind.

Poetry is a dream

When I write poetry, I don't call the poem, but the poem calls me. The poem takes a long history in me and in my deep awareness. It is a discovery of my deep true feeling. When I saw the poem, I saw a bulk of feelings and representation of my people in front of my eyes, so my poetry searches the emotional aspect of the words and not just conception and conduction. At the writing, I were in a situation between consciousness and unconsciousness, it is semi-dreamy state, where the ideas colored with feeling. Poetry is a type of dream.

Conception of speech has noticeable velocity

Conception of speech has noticeable velocity and despite the higher speed of the intellectual understanding, we notice the time which we need to catch meanings of a text. Beside the dimension of the conception, there is an emotional dimension which has specific velocity also. If the velocity of

conception speeds that of feelings, the text will be ordinary semantic, but if the contrary happens; I mean if the velocity of feeling in the text speeds the velocity of understanding, the text will be an abstract writing.

Poetry is a Mirror

Poetry is a mirror and the text is the vehicle so the poetic text in its essential existence is a big mirror. When we use prose to bring poetry, in fact we make another mirror and when we narrate our lyricism, this is an additional mirror. So narrative prose poetry is a very complex system of mirrors and in every poetic moment, there is a mirror. "Colored Mosaic" is a narrative lyric writing with superficial narrative structure and a deep lyricism.

Everything tries to present in a full transfiguration state. Poetry as anything also tries to present in a full transfiguration. Freedom is essential for poetry and its full revelation so poetry in prose is a mirror of poetry glory. The letter also tries to present in a full transfiguration by pressing on the author to express it every moment of writing. Sometimes the letter takes several shapes to reach that goal. In mosaic system the letter appears in several clothes; it repeat itself in different text. The texts in the

mosaic writing are the shapes, the clothes and the visages of the writer's letters. So the mosaic system is a system of mirrors which is more complex than what is occurring in poetry. "Colored Mosaic" in short is the mirrorlike writing where everything is a mirror to everything.

From stylistic view, in the mosaic writing, there is a primary title under which the poems sit, and secondary titles; the poems' titles. While the secondary title is basically thematic and reflects the poem's theme, the primary title describes the poems, the writing, or the universal deep idea. The number of poems under the primary title should be more than one to compose the mirrorlike system and can reach a large number, and in "Colored Mosaic", we find three poems under each primary title.

The deep internal area of writing

In our deep internal areas there are areas of interchange where everything means everything and when we talk about something we talk about other thing. At this area and at this level what is happened is the mutuality of feelings, meanings and impression. Writing sometime becomes a big interchange process and when you use some

generalized unite, you fetch its semantic aureole with a constant circle of meanings. So that words of general use always has a constant semantic action in addition to the contextual meaning and the complementary part in the sentence which is related to this general word will talk in a way or another on a same deep core. So when we use a generalized word like (I, his, our) we always talking about multiple subjects one of them the textual contextual rational meaning but beside this we also talk about other things which they are deep in our internal.

The language in our internal (the consciousness and the sub-consciousness) has many level, and every word has many semantic radiation and many circle in every level. The text and the words in it are always talk about many things, and summon many meaningful circle not just the contextual meaning or its circle but in every level of meaning and every level of language in the conscious and subconscious area the text and the words fetch multiple circles of meaning and multiple semantic aureoles.

Because of these facts we can make one interrelated text from multiple texts by special lines of meaning or a specific unite of writing. In volume one of "MUTUALITY" we will find the universal text of the generalized words have been used in multiple text, so it is a text formed from quotes from multiple text but you will see the strong correlation between its sentences and its parts.

Thr Literary reading

Bennett has asked; "where or when does a literary text begin?" But before this question and in the way to answer we should ask "What is the literary text? When we take a mere look for a literary text, we will find that the literary text is an independent intellectual entity. Literature is not the writing, and the literary text is different from the linguist text. Writing is a vehicle of literature and the linguistic text is a mirror of the literary text.

Although Bennett had tried to catch the beginning in Paradise Lost and introduced it as the beginning from beginning but we can see the confusion in Bennett's assumption which pushes him to say; "Despite the complications of Milton's opening, however, at least it tries (or pretend to try to begin at the beginning, rather than in the middle." And what I see as a cause for this conflict is the linguistic approach to the literary text. In fact, the literary text is different from the linguistic text, and the beginning of the literary text differs from the beginning of the linguistic text.

To understand the literary text, we should differentiate between the writing and its message and these from the literary text; literature. The beginning of the writing is simply and obviously starts from the first word of it, but its message may

started before or after it while the literary text is always before the writing and before the message and even before the author and the reader. So when Bennett referred to the Milton's Paradise as an example of the beginning from the beginning, or when he had referred to Dante' Comedy as an example of the beginning from the middle he meant the message, and not the writing nor the literature.

The importance of this understanding becomes clear when we remember the cooperative and shared nature of literary knowledge. Literature can't start from the paper or its theme, and the letter of the author is just a part from his personality, so literature which is older than the author can't be explained by the writing or its letter, and the beginning of Bennett is not accepted.

The condition become more complex in lyric poetry and in the same time becomes more clear that the beginning of the text situates in pretext level. In expressive narrative prose poetry where the anti-narrative narrative and anti-poetic poetry co-exist, we usually find the clear pretext beginning which has broken the lyricism. Kareem Abdullah in his "Whenever I Call You, My throat Gets Perfumed" he said:

"This ether bears the perfume of your images, blossoming alone in my eyes' night, raining with abundant dreams, in whose new springs swim the voices of my blooming youth. How could I collect

the sprinkle of your eyes while these stars beseech for washing their darkness by the blueness of your shores? Flower coronas stand every morning at your window, waiting the moment you get up to grant them the perfume. Flocks of birds land down on your table, hoping that crumbs of your voice would make them sing very softly. Even your clothes in their cupboard are impatiently waiting for your soft fingers to caress them so that they dance playfully and recover their glittering."

He, despite his continuous present, bears the past image and the future dreams and begins his narrative with a space out of time, but it is definitely a mirror of pretext life. In opposite to the certainty of Kareem Abdullah, we find the beginning of Fareed Ghanem is merely a hallucination in his expressive narrative prose poetry "Overcrowding" where he said:

"Just now we've concluded the conquest of Constantinople. It took us fifty three seconds, the time between two cigarettes and two hallucinations. Then, we came back."

We can see the transfiguration of the pretext elements represented in phrase of "conquest of Constantinople" and the global theme. The weight of the text has existed with a magnificent picture in these hallucination moments to give explanation to the defragmentation while the post-textual transfiguration has been present the narrative

descriptive style which gives the familiarity in the reader soul for this hallucinated moment.

It is so risky making a literary view according to approaches has been essentially ordered to deal with storytelling writing because of the strict adherent of these arts to the places and time; the thing which is absent in poetry. But in narrative poetry, we find ideas and figures which transfigure in a narrato-lyric text and can give a universal concept about literary artistry.

So now it becomes clear that there are a time-place adherent writing, a time-place free writing and the middle situation. The first; I mean the time-place adherent writing represented by short fiction and novel, while the second; the time-place free writing represented by poetry but in the third class we find the middle area between them which is represented by prose poetry and because the dimming of the expressionism and lyricism in the traditional prose poetry, the contrary expressive narrative prose poetry group has endeavored to write a text keeping the lyricism glory with free writing in a narrato-lyric text characterized by a superficial narrative prose structure and deep a lyric, expressive and poetic deep structure.

In "A Farmer" of Anwer Ghani, we see the potent pretext life has taken its fall transfiguration in his expressive narrative text which represents the authorial transfiguration where he said:

"I am an old farmer knowing this earth perfume. I grew between its legumes like a butterfly loving the sunshine. Come here look at Euphrates. He is sweet and clear. He doesn't know any spite. With a brown garment and a headband, he descended as a desert cavalier, so it is not strange to see all that sand covering his face."

But also the reader has a potent presence also in phrase "come here" and "to see" and this represents the reader transfiguration. The pressure of the text can be seen through the logic personification of the pronoun of Euphrates, and this is the textual transfiguration.

These transfigurations can be seen in Abdussalam Sinan’s "Amazement" where he said:

"He is roaring like a dragon; whenever I contemplate his pain sockets with its dark wrinkles, I scatter in his mummy skeleton due to the tiredness of the ragged time. A burning flame irradiates from those hard eyes."

In this expressive narrative prose poetry piece, we can grope the higher lyricism, symbolism and fragmentation which are not usually present in traditional prose poetry and the authorial aim transfigure in the global expressive description and the extreme use of words of feelings type like "roaring, dragon, pain sockets, scatter, mummy skeleton, ragged time, burning flame, hard eyes." It is obvious that the use of adjectives here is not just

for description but it is for expressive the strong feelings and this is a tool of expressive narrative. The textual aim transfigures in the superficial logic narrative despite the deep fragmentation. Another feature of the text transfiguration is the harmony in the words lexicon where we can see"" dragon, pain sockets, dark wrinkles, scatter, mummy skeleton, tiredness, ragged time, burning flame, irradiates and hard eyes." Although the words are belong to a generalized terrible meaning field, we can see the very close subclasses and the potent proximity. It is so obvious the correlation between words in this piece "dragon/ burning flame/ hard eyes, pain sockets/tiredness/ ragged time, dark wrinkle/mummy skeleton, scatter/ irradiates." The reader has been also noticed in the text in phrase" the tiredness of the ragged time which is a universal conscious element. Everything in the text appears to be out of the personal author experience it represents the generalized awareness and the pressure of the reader on the text (reader transfiguration) and this pressure has degrees and everything in the text tends to outstand the logicality, proximity and harmony it represents the textual pressure (text transfiguration).

The authorial, textual and readerly transfiguration has obviously appeared in the poetess Rahmeh Innab’s "The Zest of my Heart". And in a general speaking, beside the poetic metaphoric elements in the feminine arts, there is always a potent transfiguration of the writing’s aims so in my

opinion the feminine writing is a good material for the studies deals with writing transfiguration science.

In this expressive narrative piece, Rahmeh has said:

"Oh the zest of my heart, how you can conglobate my femininity and blow in my dough olive and ripe pomegranate your vigorous fragrance make it grows, shakes and then toddles in a narcosis your starry dawn has overthrown."

We don’t need much speech to explain the potent emotional winds in this piece and the high expressiveness level which represent the authorial transfiguration. The reader was present in the pointing to the femininity and the ecstatic status which represents the reader transfiguration. By using what we call "the nearby symbolism" and a clear conductive message the text reaches its aim and that is representing the text transfiguration.

So the text is a mirror and transfiguration of pre-textual, textual and post-textual objects and aims. Although Bennett admitted that Laurence Sterne’s "The Life and Opinions of Tristram is a writing about life but he also related the beginning of the text to the theme and content while we saw Tristam Shandy said:

"I am verily persuaded I should have made a quite different figure in the world, from that, in which the reader is likely to see me."

We can see the pre- and post-textual elements which press in the text, we see the pre-textual author's aims (I should), the textual aims in phrase (different figure), and the post-textual reader's aims (the reader is likely to see me). The writing is a transfiguration and a permanent attempt to occur with the complete existence and it start from remote points outside the text and not from the textual theme or letter as Bennett said.

From these notes we can confidently say that the literary text is neither the theme nor the writing; it is the conscious presence where the author, the language and the reader participate in. The literary text is a universal system involving many texts, many authors and many stories. So Bennette did not point to the real site when he had said "If beginnings always have a context and it therefore determined by what comes before, the opening to Tristam Shandy makes it clear that, in turn, beginnings determine what comes after."

While we can find a soled thematic details and logical time-place related events in the novel, this is not true in poetry. Bennett had found "satirical prevarication and pedantry, combined with blustering assertiveness, characterize the whole novel (i.e. Herman Melville's Moby Dick or The

Whale). This description is misleading where it shows that the literature is a textual element and all its presence is limited to the paper, but this is not true. You can't catch all the literature in the paper and the text is just a vehicle and the success in collection a good material from the text about the literature in the novel doesn’t make it a generalized situation or a universal base. In poetry, we almost always can't know the literature just from the written text and we should search many extra-textual factors to grope the actual literary text. So the literary text is different from the written text and has independent intellectual presence.

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When we; the common simple persons take a look at literature, we will find that it composes from two elements; the psychological and the artistic elements, and both of them can be deep and superficial. The deep factors represent the experience and the global awareness of the author about the world and its things. They are the definition of the things in the deep consciousness of the author while the superficial equivalent factors represent the ability of the author to translate that deep knowledge into words on the paper and the last represent the linguistic aspect of literature. So the linguistic aspect of writing is part of it and not the all.

The common idea about literature beauty is that its effect has come from the artistic linguistic and verbal elements but this is not all the fact. All of us realize that there are deep areas the author discovers them. Yes, the text is a mirror and an expressive tool to show and pointing to them but the solid intellectual pleasure which occurs in our internal is due to the deep author catches. Literature is art of speech but what gives the superb literary writing its fervor and penetration deeply in the souls is the deep pre-textual factors which the author has moved between their lands and seas.

The pre-textual system is complex and although the primary trigger in it is the experiences and observation but the psychological factors are cardinal in this system. We should emphasize that our final response and our stored experience about the external; especially the aesthetic external is not purely receptive, passive and observational, but the internal factors give its final shape. These internal factors as they play a role in the response to the external beautiful subject, they also play a role in their production in the process of creation. So at the same time when we saw ourselves in an author's literary piece, we also saw his soul in this writing. And the way by which we realize ourselves in an author's writing, is the same way which we realize his soul in his writing. That is to say, the time and the way by which the reader saw himself in writing are the time and the way by which he saw the soul of the author. This condition of unity we can call "the reader-author union" and it is the primary cause which makes us loving the reading. The reader-author union moment is the moment of creativity in reading. That is to say, the writing is a cause of the reader creativity.

The dealings with the deep factors as independent facts is a search for the pre-textual elements, but when we deal with their effect on us, at that time we seek the post-textual elements. This is most important conception of reading, where the post-textual and reader related factors have been regarded as part of creativity and have an artistic

value and this represents the creative part of reading and the reader participation in the text production. The realization of the peculiarity of a style depends largely on the aesthetic experience of the reader and no one can say that an author style is the same for every reader; but the fact is that each reader has an individual realization about the specific style. Yes, the style is the origin but the post- textual world is the truth and the fate. By this action literature acts as a mirror of the author and reader experiences from the aspect of artistry and emotions.

The transfiguration of post-textual elements has many textual figures and the most important of these figures are the soul transfiguration. We can see the author's soul in the text as ideas, feelings and expressional stylistic peculiarities and we can see the language in the text as linguistic rules and powerful imposition of specific words in the text and we can see the superior elements uncontrolled powers and non-understood disclosure.

In Deepak Kumar's "An Enveloped Midnight Muse", the poet reached a high level of soul transfiguration in his poem. From the tittle, where the muse is enveloped, we find the poet proceeds forcibly into the post-textual world. By his enveloped muse, Deepak reveals the a meta-poetic dimension is his poem, where the discussion and talking are not just about the external or internal worlds but poetry is also a talking about the poetry itself. In fact we don't need a lot of words to show

the deep expressive feature of this phrase " An enveloped midnight muse" which can be an independent poem. The enveloped midnight muse of Deepak shows a wide aspect of his soul. We can see many areas of Deepak mind and feelings. So, the poet had succeeded in making a big transfiguration of his soul in this title.

It is not strange to see the powerful and direct transfiguration in this poem where the poet said:

"coagalulated improvisations transcend the released divine to find.

Quickened quietness recreates the intrigued effervescence to endow,

drenching in elasticated aquistions, I cognate my alluring mind.

Delicately curled in oblique lines, the burning heat of autumn,

an effervescent picture paints skillful resplendent hues."

The word "find" has a central part in the system of transfiguration then by a special word "Delicately", Deepak shows deep lands in his soul and his writing style. Deepak continues in its description and narration and show more intellectual fields

regarding the writing, the poetry and the soul where he says:

(An effervescent picture paints skillful resplendent hues.

Rhyming melodies craft the outline of frescoes articulation.)

This type of transfiguration and by its universal bases and generalized knowledge needs the participation of the reader in this process and a very deep enlightenment of the reader soul to realize this aspect of the poetry effect on the reader. Every moment we realize the author's soul expression in his text, we in fact realize our soul. We can see obviously that the mood of the reader has a big impaction on the ability to live with poem story and when there is a disagreement between the reader and the textual emotional situations, the reading will be deficient. The sad reader will engage in a sad poem more potently than that with the happy poem even when the second poem is actually more potent in emotions and the contrary is true. So for optimal coalescence of the reader with the literary text, at least the sad reader should read a sad literature and the happy reader should read the happy literature and in other aspect if we need to modify a reader mood, he should read what is counteracting his mood. So from the psychological

view of reading we should differentiate between the incorporative reading and the modifying one.

Another most obvious example of post-textual and soul transfiguration in literature is Kareem Abdullah’s poem; "The Chairs’ Schizophrenia" where he said:

The demons have breathed on the nests of my dream and play with my aged desires which is always waking up early. There is a yearning gap between this emptiness and me; one of us will fill up the hallucination of moistness wooing. The thirst eats my years and the debauched thoughts wrestle me with rebellion.

It is obvious that we need a compatible reader to engage in this text and there are psychological and artistic aspects for this engaging reading otherwise we will confront the modifying reading where the reader has a different psychological and artistic reading. There is wrestling between a desire and the age, and between the soul and the external. We can see the conflict in the text when in a time we find the desire is the lovely subject but in other time it is a demon. This conflict reflects two things first the intellectual universal pressure on the author and the second is his psychological expression and because of this, the author has used a hidden speech and a symbolic disclosure. If the reader inclines to the direct conductive writing, or he is in different

psychological situation he won't engage in it. But if the reader is familiar with the symbolic writing and he is in that psychological status of the text, he will easily engage with text.

The author always tries to do two jobs in same time; talking about himself and talking about the reader. This unity between the author and the reader is a fixed phenomenon in the pretext site. The reader awareness of this unity forms the post-textual part in the text production. This system is very clear in Anita Harmik's poem; "Washed Away Dreams" where she said:

"She stands in pouring rain cold and shaking...

trying to freeze the emotions of the night...

while tears flow to puddles at her feet and onto drains that flow with her hopes and dreams washed away down the drain"

Anita realizes that her writing is very powerful from the emotional aspect and her psychological passivity is very high and she knows that the reader needs more effort to make him in a state compatible with highly emotional state in the text to engage with. So she had made a detailed description of her feelings. At the time in which Anita express her feelings she penetrates deeply in the reader soul. In most writing as in Anita writing the author is concerned to express his / her feelings but he/ she is consciously or unconsciously expresses the reader

feelings and brings him to the text and make him live her feelings. To accomplish this highly philanthropic goal, the reader should be fully compatible with the particular text and any defect in this ability, there will be deficiency in the psychological and artistic incorporation of the reader with the text.

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Transfiguration is a new kind of book. It can be a sold introduction to the science of literature but the most important point in its approach is the experimental researches of the aesthetic elements in literature. My primary focus is on what is obvious, sold and universal about the aesthetic response to the literary writing. The book is divided into four chapters; general literalogy, expressive narrative, narrative abstraction and the aesthetic laws.. As I take care of the literary and aesthetic concepts, I also care about the approaches by which I reach these constructions. I tried always to make every term so clear and there is a glossary of settled and devised literary and aesthetic terms at the end of the book.

Because of the special scientific approach in this work I always try to talk and to use very clear, vey sold and universally acceptable concepts. This doesn't mean that there are no new things here, but it means that everything is understood and acceptable. I didn't depend on anything has been characterized by or associated with controversy or unstable conception.

The cornerstone of this work is the quantitative analytic approach to the artistic, aesthetic elements and literary elements in writing which is a new and invented analytic device.

We can see some individuality and loose terms in the literary analysis process so there are always a chase to the unaccepted bias and uncertain artistic pretentions. But I comply into a very clear and assessed approach in the process of the literary analysis where every concept should be confirmed by clear assessed textual elements. This approach I have called ' the evidence based literary analysis (EBLA)". Evidence based literary analysis (EBLA) is a literary analytic approach deals with literary phenomenon in quantitative and statistical manners so the concepts have always a clear textual features either formal or informal. Evidence based literary analysis can be a good introduction to literology science; the based evidence literature (EBL). Most of the following studies are a practice of EBLA.

The Narratolyric writing

In Literature, there are poetry, prose and in the middle, prose poetry according to the characters of the superficial and deep structures of the speaking. Every speaking or its writing has a superficial structure which is the first construction and the understanding level in the hearing or reading process, and a deep structure which is the analytic and semantic level in this system. While poetry characterized by rhythmic superficial and deep structures, the prose is characterized by unrhythmic superficial and deep structures. But in the prose poetry we find the unrhythmic superficial structure and the rhthymic deep one, and this is the cause of hybridization in the prose poetry. So the prose poetry is a hybrid of prose and poetry and the rhymicity and unrhythmicity.

The prose poetry can be produced with a narrative or lyric manner. If the style is lyric in both superficial and deep layers, there will be the lyric prose poetry, while if the style was narrative in both superficial and deep layers; there will be the narrative prose poetry. But we can find the superficial narrative structure with the deep lyric structure. In this case there will be the hybrid of Narrato-lyric prose poetry, and this the second hybrid inside the first hybrid of proso-poetry. So the

Narratolyric prose poetry is a hybrid inside a hybrid.

"The Narratolyric Writing" is relatively a short introduction to a very wide world of the narrative lyricism. It is a door into a new world.

It is clear that the existence is composed from formal aspect and intellectual aspect and everything in addition to its external appearance has an internal image. We have, with the external form of any person, an intellectual idea about him and we can say in a broad meaning that he has a body and soul.

The narratolyric writing is the big transfiguration of prose poetry. All the things differ in the power and clarity in its existence. Some of them are so obvious and the others are weak and inert. The differences between things' existences we called "the degrees of transfiguration". So everything has a transfiguration, and everything triess to present with full transfiguration. In fact, our existence is an attempt toward the grand transfiguration, and everything has a degree in its transfiguration.

The writing, like anything has an external form and an intellectual ideation, and it always tries to appear with complete transfiguration in these sides and this is so obvious in literary writings. In fact the literature is an advanced degree in the writing's transfiguration and every literary genre is seeking a complete transfiguration in its intellectual ideation in addition to its formal appearance.

In the poetry, there are the narrative and the descriptive poetry paralleling the dramatic poetry. In other side there is lyric poetry which opposite the narrative, and there is prose poetry which is opposing the verse.

The prose poetry is always seeking a complete transfiguration, and because the complexity of its hybrid nature, its prose as well as its poetry tries to reach the complete transfiguration with full elements. Any piece will appear with weak prose poetry's transfiguration, if it doesn't consent this situation; I mean the coexistence of transfigurations of prose and poetry. The high level of coexistent transfiguration of prose and poetry in a prose poem we call (the complete prosopoetry). The prosopetry has different transfiguration's degrees, and the "Expressive narrative" with its narratolyricism is the highest in its level where we find the complete poetry in complete prose. That is to say; the body is prose, but the soul is poetry.

The storytelling, which is the narrative's soul disagreeing the expressiveness which is the lyric's soul. In expressive narrative, we make a new hybrid by transplantation of the soul of one of them and give it into another one. We transplanted the expressiveness, the soul of the lyric into the body of the narrative, so we have the "expressive narrative" with narratolyricism, which is different from its usual meaning.

Narrative expressionism

Narrative expressionism is a writing style where the literary piece has been written in narrative-lyric system in which the written text has appeared with the narrative superficial structure and deep poetic one. In narrative expressionism the narrative text composed of poetic elements and there is no time, place, or characters but there are poetic, lyric, imagery elements which have been narrated. In this hybrid system, the glory of both; prose and poetry have transfigured completely, so it reaches the infinite target of prose poetry writing. The expressive narrative text appears in one block; no lines, no breaks and no blanks.

The anti-narrative narrative and anti-poetic poetry co-exist in the narrative expressionistic system. Traditionally, the writing depends on the meanings to produce its effect and its emotional impact on the reader, and usually, the narrative poetry uses the frank storytelling style to form its shape, but in narrative expressionistic expressive narrative, the dependence is on the abstractive emotive aspect of the language with narrative resisting the narrative and appears in final anti-narrative figure. The expressive narrative which is the textual transfiguration of narrative expressionism characterized by a superficial narrative structure with deep poetic one, and from this, it differs from the lyric poetry and the fictional narrative.

Expressive narrative

The expressive narrative is a narrative poetry had been written with high expressive manner, which is depending on the emotive construction and not just the meanings power. The expressive narrative characterized by a superficial narrative structure with deep poetic one, and from this, it differs from the lyric poetry and the fictional narrative. By the powerful expressive voice, the dependence on the affective characters of language, and the usage of poetic plot, it differs from the narrative poetry. The narrative poetry and expressive narrative lie in the middle zone between the lyric poetry and the fictional narrative, but while the narrative poetry lies on the side of fictional narrative with storytelling and the expressive narrative lies exactly in the middle where it represents the optimal transfiguration of prose poetry by its outmost "prosopoetry"

In a short sentence, Expressive narrative prose poetry means a narrative superficial structure with a deep poetic structure. The expressive narrative prose poetry is an Arabian writers group writes the prose poetry with a superficial narrative structure and deep poetic structure so the text has been composed of feelings and emotions instead of meaning and symbols with a very close step from the abstract poetry.

Expressive narrative aids the writer to sail deeply in his poetry without alienation or ambiguity in a sweet and familiar narrative texture and this is the miracle of the expressive narrative where the innermost poetry associate with sweetness and this is in contrary to the traditional poetry where the symbolism makes an ambiguity.

The expressive narrative represents a grand transfiguration of prose poetry by summation of the complete transfiguration of poetry with the complete transfiguration of prose. It is a magic and unprecedented appearance of prose poetry.

Narrative lyricism with superficial narrative and deep lyricism is the essence of the expressive narrative. Swimming of the poetic elements in a space of narrative is the cornerstone of the expressive narrative. The text should be horizontal with continuous writing; no breaking and no lines. In expressive narrative prose poetry, the anti-narrative narrative and anti-poetic poetry co-exist. By these features expressive narrative differs from lyric free poetry and by the obvious lyricism it differs from prose poetry. . Expressive narrative is a new school, a new vision and a new revolution in literature. It is the world of beauty, simplicity and creativity.

The Tessellated writing

Poetry is a mirror, and the text is a vehicle so the poetic text is, in its essential existence, a big mirror. The mirrored existence is a generalized phenomenon and there are degrees of transfiguration of things according to the expressive mirrors by which they appear. Everything tries to present in a full transfiguration state. Poetry as anything also tries to present in a full transfiguration. The literary message also tries to present in a full transfiguration by pressing on the author to express itself at every moment of writing. Sometimes the idea takes several shapes to reach that goal. In tessellated system, the message appears in several clothes; it repeats itself in different textual figures. The texts in the tessellated writing are the shapes, the clothes and the visages of the writer's message. So the tessellated system is a system of mirrors which is more complex than the other types of .

From stylistic view, in the tessellated writing, there is a primary title under which the poems sit, and there are secondary titles; the poems' titles. While the secondary title is basically thematic and reflects the poem's theme, the primary title describes the poems, the writing, or the universal deep idea. Sometime the title of collection is the primary title and this type of tessellation is the external tessellation in contrary to the internal tessellation where the tessellation sections appeared in one

poem and under one title. Tessellation in writing represents the aim of the idea in its attempt to transfigure.

In the tessellated writing multiple texts have appeared in different theme and story but they are one in their deep idea and letters. In the tessellated writing, there are multiple poems in one poem so there are primary title and secondary titles. The adjective primary titles of the triple pieces is the depiction of the poems and not the themes, that is to say it is a descriptive title of the titles where the poems behave as a mirror in a mosaic system.

Tessellation is the condition mimics the state of mosaic where the pieces are separated but the united by the final, global and higher idea or system. The writing pieces are different in the subject and the object and story but they are in deep harmony and have one affair and one message. If the tessellation has occurred at the level of sentences in one text, there will be the internal tessellation but if it is occurred in the level of texts and poems, there will be the external tessellation.

In the tessellated writing, the deep idea and the principal affair have appeared in multiple expressional systems with different deep and superficial textual structures which they always refer and point to that deep idea and that principal affair. These different expressive systems and by their unified target they behave like mirrors where

each of them is a mirror to the other and this is what we call "the mirror language.

The tessellated text has been divided into many parts. For example, if it is a poem, it will be divided into multiple poems, that is to say; the tessellated poem is a system of multiple poems in one poem. If the division is so clear with secondary titles, this is the external tessellation but if the division is not clear and the mirror paragraphs are parts of one undivided poem, there will be the internal tessellation.

Expressive Narrative Is A New Vision

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Expressive Narrative magazine (expressivenarrativemagazine.wordpress.com) is a literary magazine has been established by The Expressive Narrative Club in The International Literary Union. The magazine is exclusively concerned with expressive narrative.

ANTIPOTIC TEXT

The lyricism which forms the cornerstone of poetry is, in its traditional state, characterized by selected ideas, themes and words, with a world of expression and imagination parallels our world. These features give the poetry its prestigious status.

Here, in "Anti-poetic Lyricism" I try a new shape of lyricism, where there is no prestige, no selectivity and no parallel world. Here is a lyricism with very usual ideas, very usual themes and very usual words.

The poetry should exit from the selectivity to live among us as a man, and the antipoetic lyricism is the solution.

"*The Narratolyric Writing*

"The Narratolyric Writing" is relatively a short introduction to a very wide world of the narrative lyricism. Here is a collection of essays about the core and the central idea of the narratolyric writing. It is a door into a new world.

It is clear that the existence is composed from formal aspect and intellectual aspect and everything in addition to its external appearance has an internal image. We have, with the external form of anything, an intellectual idea about him and we can say in a broad meaning that he has a body and soul.

All the things differ in the power and clarity in its existence. Some of them are so obvious and the others are weak and inert. The differences between things' existences we call it "the transfiguration". So everything has a transfiguration, and each of them tries to present with full transfiguration. In fact, our existence is an attempt toward the grand transfiguration, and everything has a degree in its transfiguration.

The writing, like anything has an external form and an intellectual ideation, and it always tries to appear with complete transfiguration in these sides and this is so obvious in literary writings. In fact the literature is an advanced degree in the writing's transfiguration and every literary genre is seeking a

complete transfiguration in its intellectual ideation in addition to its formal appearance.

In the poetry, there are the narrative and the descriptive poetry paralleling the dramatic poetry. In other side there is lyric poetry which opposite the narrative, and there is prose poetry which is opposing the verse.

The prose poetry is always seeking a complete transfiguration, and because the complexity of its hybrid nature, its prose as well as its poetry tries to reach the complete transfiguration with full elements. Any piece will appear with weak prose poetry’s transfiguration, if it doesn't consent this situation; I mean the coexistence of transfigurations of prose and poetry. The high level of coexistent transfiguration of prose and poetry in a prose poem we call (the complete prosopoetry). The prosopetry has different transfiguration’s degrees, and the "Expressive narrative" with its narratolyricism is the highest in its level where we find the complete poetry in complete prose. That is to say; the body is prose, but the soul is poetry.

The storytelling, which is the narrative’s soul disagreeing the expressiveness which is the lyric’s soul. In expressive narrative, we make a new hybrid by transplantation where we get the soul of one of them and give it into the other. We transplanted the expressiveness, the soul of the lyric, into the body of the narrative, so we have the "expressive

narrative" with narratolyricism, which is different from its usual meaning.

The expressive narrative represents a grand transfiguration of prose poetry by summation of the complete transfiguration of poetry with the complete transfiguration of prose. It is a magic and unprecedented appearance of prose poetry.

EXPRESSIVE NARRATIVE

I choose the expressive narrative in the writing of these poems because of its sad voice and its short road into the deep emotional reality. The expressive narrative is a narrative poetry had been written with high expressive manner, which is depending on the emotive construction and not just the meanings power. Traditionally, the writing depends on the meanings to produce its effect and its emotional impact on the reader, and usually, the narrative poetry uses the frank storytelling style to form its shape, but in expressive narrative, the dependence is on the abstractive emotive aspect of the language with narrative resisting the narrative and appears in final anti-narrative figure. The expressive narrative characterized by a superficial narrative structure with deep poetic one, and from this, it differs from the lyric poetry and the fictional narrative. By the powerful expressive voice, the dependence on the

affective characters of language, and the usage of poetic plot, it differs from the narrative poetry. The narrative poetry and expressive narrative lie in the middle zone between the lyric poetry and the fictional narrative, but while the narrative poetry lies on the side of fictional narrative with storytelling and the expressive narrative lies exactly in the middle where it represents the optimal transfiguration of prose poetry by its outmost "prosopoetry"

Narratopoetic prosepoetry

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The expressive narrative represents a grand transfiguration of prose poetry by summation of the complete transfiguration of poetry with the complete transfiguration of prose. It is a magic and unprecedented appearance of prose poetry.

In Literature, there are the poetry, the prose and in the middle, the prose poetry according to the characters of the superficial and deep structures of the speaking. Every speaking or its writing has a superficial structure which is the first construction and the understanding level in the hearing or reading process, and a deep structure which is the analytic and semantic level in this system. While

poetry characterized by rhythmic superficial and deep structures, the prose in contrary to this has characterized by unrhythmic superficial and deep structures. But in the prose poetry we find the unrhythmic superficial structure and the rhthymic deep one, and this is the cause of hybridization in the prose poetry. So the prose poetry is a hybrid of prose and poetry and the rhymicity and unrhythmicity.

The prose poetry can be produced with a narrative or lyric manner. If the style is lyric in both superficial and deep layers, there will be the lyric prose poetry, while if the style was narrative in both superficial and deep layers; there will be the narrative prose poetry. But we can find the superficial narrative structure with the deep lyric structure. In this case there will be the hybrid of Narrato-lyric prose poetry, and this the second hybrid inside the first hybrid of proso-poetry. So the Narratolyric prose poetry is a hybrid inside a hybrid.

Antipoetiic poetry

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The poetry should avoid the selectivity to live among us as a man, and the antipoetic lyricism is the solution.

The Realistic Imagination in Jyotirmaya Thakur Poetry.

The Indian poetess Jyotirmaya Thakur writes poetry gathers the dulcet superficial textual structure and the widely meaningful deep semantic structure.

The traditional consciousness differentiates precisely between the direct realistic expressive unit and the imaginary indirect one and the speech in the general use can be direct or indirect in its obvious presence and it is unusual for one piece to contain both but in the artistic writing we can find the combined system where the text contains the indirect expressive unit together with the direct one in their full transfiguration.

The transfiguration of (direct realistic –indirect imaginary) system offers the familiarity and the wide semantic meaning of the writing. This system is not a simple process and needs a big artistic experience. One of the most important stylistic elements in the production of this system is the "wavy writing" where the direct realistic phrases present in alternating juxtaposition with the indirect imaginary units.

We can see the wavy writing in Jyotirmaya’s "VINTAGE MEMORY" (Inventives, Autumn 2017) where the direct realistic sentence; " His story is too dull to be shared of the empty space inside", followed by an imaginary indirect one " He is at the edge of transient light and dark sometimes", which is followed by the realistic sentence" Some will cry but with no hope and share it with strangers outside" and then compound one " He is locked in the cells of his mind, his confinement rhymes" then the highly metaphoric imaginary one " Pure as falling snow are his thoughts in premature senile"

This manner of writing gives the text many aesthetic and semantic features; the most important of them is the widening of the signals and the deepening of the meanings in addition to the sweet familiarity of the writing due realistic elements.

We saw a type of waving writing at the level of sentences. There are another type where the waving occurs at the level of paragraphs as in Jyotirmaya’s poem" AN AWAKENING" (Inventives, Autumn 2017).

The imaginary metaphoric language are obvious in the first paragraph where the poetess said " Spring painted in water colours now,/ An awakening that gardens miss spring blooms,/ Green parks, serene woods, open spaces, And forests ,nursery, horticulture sites in gloom.).

While the imaginary and the metaphoric expressions are high in the mentioned paragraph, we can see the transition into an expressive system with a lower degree of metaphorical and imaginary units; " Playgrounds, a meeting place for young and old,/ Vanished to caprice of hoteliers, commercial builders, / For skyscrapers, shopping malls, night clubs sold, Graveyard of nature now on concrete shoulders./ Population, corruption, materialism flourish in gaiety, / The vultures of nature's beautiful sanity.)

But at the end of the poem, the disclosure takes a different expressive manner with obvious and powerful direct realistic language: "Now only in art galleries flowers will be found, / In oil paint, water colours and plastic paints ground/ An awakening to environmentalist to tell this story,/ Live in a fake world or save the faded glory."

In addition to the wavy writing in this text, the gradual transition from a high level of indirect imaginary writing into the middle zone then into the direct realistic writing gives the text a special harmony and deep musical features.

As we see; the wavy writing with alternating indirect imaginary and direct realistic language gives the text a sweet familiarity and widens the deep meanings of its units. This system of writing which sums the dulcetness reality and the signalling

of the imagination we can call "The Realistic Imagination".

The expressive Metaphor in Nayanika poetry

The Indian poetess; Nayanika Dey has a peculiar style where the writing has a smooth, genial surface and a wide and illuminating deepness with a special poetic element represented by the expressive metaphor.

The metaphor is old in literature and has a central position in the classical critique especially the rhetoric studies. Till now, the metaphor is a corner in poetry and literary expression. The last definitions of the metaphor end into one idea that the metaphor is a similitude with deletion of one of its parts, but the real understanding of it can be expressed as a transferring of the meaning from one word into other one exactly as the borrowing of something from person to person.

The metaphor has been divided into many classes, but these classes don't befit the extreme symbolic and individual expressive metaphors in modern

poetic text, so the dependence on the general meaning of it is the right way to deal with the symbolic aspect of the metaphor in the modern poetry. When the metaphor transferred from the disclosure and the imaging aspect into expressive field, it becomes a symbolic element with individual depth, selfsame peculiarity and personal linguistic concept. This type of metaphor we can call "the expressive metaphor".

The expressionism is the personal imparting and the deep individual vision. The expressionism is not an individual crisis rather thank the society crisis expressed in an individual voice. We can see the expressive metaphor in wide range of contemporary poets but its transfiguration is not obvious only in few writings. One of the important examples of the clear transfiguration of the expressive metaphor is Nayanika’s poetry.

The important feature of the expressive metaphor is the high emotional energy which reside behind the individual stylistic peculiarity and we can see these features in Nayanika’s writings obviously where the extreme diversity and high non-familiarity between the words in the compound linguistic elements especially the uses of adjectives which can reach the linguistic strangeness and this is a part of the textual symbolism and the poetic expressionism.

In Nayanika's "The Door Is Nothing but an Anthology of Tales" we can find a full transfiguration of expressive metaphor in many places from the title until the last stanza. The title "The Door Is Nothing but an Anthology of Tales" have a deep expressive metaphor in the structural relation between the door and the anthology of tale and in addition to the symbolic aspect of this structure, it discovers a new linguistic fields by this peculiar relation.

The high poetic expression is so obvious in this poem with deep symbolic signs and textual imaginary elements, where the darting sweats never lied and the plopping blood never feared. We can see the bulk of emotions and post- textual grounds which have been transfigured in this locution.

Where the symbolic sign in the stanza " And violet and blue hopes hung by the knob" have a clear conscious target, the wide humanistic experience lies behind the other part where the poetess said " Vehicular mockery ran up and down the wooden body/ With souls of scraped love and bodies of stained lust) The poet has succeeded in bring a high bulk of emotions and experiences in this part. The genial metonymy has been expressed in the repeated stanza "O' they still walk in and out! Can you see? It gathers the continuity of action with a

rhetorical question to express the discrete experience.

The poem continues with images where the expressive metaphors have transfigured. This style represents important stylistic features in Nyk poetry.

The poem

The Door Is Nothing but an Anthology of Tales

Nayanika Dey

Where darting sweats never lied,
Plopping blood never feared,
And violet and blue hopes hung by the knob,

Vehicular mockery ran up and down the wooden body,
With souls of scraped love and bodies of stained lust,
O' they still walk in and out! Can you see?

Sucking in days of dust and smuts,
Like creamy makeup on its skin of glass,
And dollops of rain streaming down its pane in pain.
Janus-faced footsteps in top hats and toothy grins,
With conspiracies stealthily breathing,
In folds of their black flower lapels,
O' they still walk in and out! Can you see?

It beheld pink births and blue deaths,
Inhaling their first and last breaths,
And clicked them with its mirrored glass,
Creating chiaroscuro when they entered and exited,
O' they still walk in and out! Can you see?

O' its owner is no more, the carpenter is dead,
They killed him chiseling his chest with the axe.
Sinking time in the bottle whelping histories,
The door is nothing but an anthology of tales.
It is a part of him still caged in obese with grief,
Standing as a traditional fare in the platter of the beetles,
O' tell me can you set it free?

The Expressionism and Futurism in "Disastrous dance Cinderella"

Jean Bertrand writes poetry with a very unique internal expressionism, and this is the real core of poetry. Poetry ia vision and expression and Jean do well in both side. In her poem" Disastrous dance Cinderella" we find that expressionism which colors the reader world with a world of feelings, symbolism and vision.

The feelings transfigure in this poem with extreme disclosure where we find a very extreme expressive words and tools like; (disastrous, dance, kindness, gloomy, raven, dusty , wind and other words which lie in this field of highly expressive disclosure.

In the site of expressionism the poetess uses a general symbol "Cinderella" but by the effect of her text this symbol take dramatic changes from a very shining and peaceful symbol to be a gloomy and disastrous where Jean said:

"***Disastrous dance Cinderella***

The title of kindness

Lost in gloomy raven

Well- mannered in dusty wind'

It is a diofferent dance with different meaning . it is a dance terrifying the birds:

"***A pooka dance Cinderella***

Terrifying the birds

Mischievous folkloric steps

Goblin faux-pas in a heartless balcony"

While the vision and the faith in future occurs in the last part of the poem where luminous flowers of spring, brighten darken sky and divine spirit shall never die, glowing in the dark with deep and big believing in ther shining site in this world.

"***There is a secret Cinderella***

In corolla-moon,civility aglow

Luminous flowers of spring, brighten darken sky

Divine spirit shall never die, glowing in the dark"

This part, which lightens the poem after a time of darkness, give the poem a very specific artistic structure where there is a growing and developing system from an existance site to another different one. Yes we can catch a clear travel and transferring in Jean poem and all these elements compose the textual movement. That movement in "Disastrous dance Cinderella " makes this poem a god example of literary futurism wehere the litrary text characterized by internal textual movement and can be expressed by a very expressionisitic elements where the gladness and glory of civilization is not necessory. That feature refers to a very solid fact; that the art is a style and every poet and every art is an individual and unrepeated work.

Disastrous dance Cinderella

Jean C Bertrand

Disastrous dance Cinderella

The title of kindness

Lost in gloomy raven

Well- mannered in dusty wind

A pooka dance Cinderella

Terrifying the birds

Mischievous folkloric steps

Goblin faux-pas in heartless balcony

Look in the hills Cinderella

Numerous malevolent wind-dance

Monstrous shadows in the mountains

Boogeyman steps frighten the birds

There is a secret Cinderella

In corolla-moon,civility aglow

Luminous flowers of spring, brighten darken sky

Divine spirit shall never die, glowing in the dark

Expressionism in the Anti narrative Prose Poem; Opium.

"Opium" is an anti-narrative prose poem by Jamila Atui; a Tunisian poetess who has written prose

poetry with the anti narrative narrative style. Antinarrative narrative is the major feature of the expressive narrative prose poetry of Tajdeed School where the prose poem has been written in horizontal, one block and expressionitic narrative style. (Tajdeed Magazine, 2015).

The expressive narrative text appears with a very potent emotional content and a very unique individual view. These two features ; the potent emotional text and the very individual views compose the expressionistic aspect of the anti narrative narrative in the expressive narrative prose poetry.

Jamila’s poem;"Opium" represents a typical example of the expressionistic writing, the anti narrative narrative and the expressive narrative prose poetry. Here we will deal with the high emotional disclosure and the unique individual view of Jamila in her poem;"Opium".

The very potent emotional disclosure transfigures in the following sentences:

"Under their feet, the paths shake. They pretend to be facing the sunrise, but in fact they are heading towards the sunset. They gulp homesickness in countries of loss. They write the story of forfeiture with the ink of their veins. Blind conscience is a suicide, and ignorance is opium"

We can see that the poetess used extreme words and extreme expressive attributes and sentences. And from the statistic view we can see the transfiguration of the extreme terms in comparison to the faint terms. Just look at these words; "Shake, Pretend, sunrise/sunset, homesickness, countries of loss, ink of their veins, blind suicide, ignorance and opium". In fact all these words, phrases and their entrances are belonged to the field of extreme emotional expression. We don't use these words just in very extreme emotional state.

The deep and unique individual views against the external and the world in general occurs in many part of this poem. We can see the following cognitive telling:

"They pretend to be facing the sunrise, but in fact they are heading towards the sunset." Here the poetess shows the pretend totally by the opposite from sunrise to the sunset. This is a first interception. The expressionism is a type of interception. (Anwer Ghani, Expressive Narrative 2017).

"Their hysteria is their provisions." This is another interception.

" Their animals are bound and blindfolded." Here is also another individual and unique view. "Blind conscience is a suicide, and ignorance is opium ". No repetition of the external in Jamila poem and

no agreement with external in Opium .In fact it is a block of disagreement and interceptions and this is clear in all part of the poem.

The poem:

Opium

Jamila Ataui

Under their feet, the paths shake. They pretend to be facing the sunrise, but in fact they are heading towards the sunset. Their hysteria is their provisions. Their animals are bound and blindfolded. They gulp homesickness in countries of loss. They write the story of forfeiture with the ink of their veins. In the history of mankind, they inscribe a journey of bareness whose leaders are ravens. Its slogans pierce through the eye of humanity, deluding them so they become ritual sacrifices. Noisy rings whose echoes vibrate in the ear of the universe leading life to call for rescue. Blind conscience is a suicide, and ignorance is opium … Opium.

Transfiguration of the literary Message

The literary writing is a transfiguration of wills, the author's will, the text's wills and the reader wills. From all these wills, the generalized specific and conscious wills occur.

The features of will in the text and physically in the writing, where the writing is the physical presence of text, I said the will's features can occur in several textual elements like the message, the mood, the fields' approximation and the personality. Each of these elements can form the shape of will in the text and the most powerful one is the message but their collection is the final and actual transfiguration of will.

In Mohamed Almejdjoubi' expressive narrative "The Lexicon of the Laters" (Expressive Narrative magazine19/4/2018) we can find a potent letter, and it is a typical example of the message's transfiguration. We can clearly see the author's, the text's and the reader's letters. Almehdjoubi said:

"I am tired from the sockets of expression and I released its moan in crying mimics a strange weeping gargling between jungles. Language is clumsy and can't appear because of wars dissolving

the blood and alliances of deserted crows engulfing the speaking nails on fired bands."

In the pieces we find the author’s, the text’s and the reader’s message. The author’s letters transfigures in the part "I am tired from the sockets of expression and I released its moan in crying mimics a strange weeping gargling between jungles", where the author expresses his view frankly. He loudly points the shortage of language as a tool of expression. He did not discuss or care about the cause but in a view of reader he will explain; this explanation which lies in the bank opposite to the authorial side represent the reader’ letter where he said " Language is clumsy and can’t appear because of wars dissolving the blood and alliances of deserted crows engulfing the speaking nails on fired bands."

The unexpected presence of the contradictory views, I mean the authorial and the reader views about language, in one textual place represent the textual will and its letter, You may say that the writing and the text are not rational so how they have a will and send a letter? In fact everything has will and sends letters and try to present in fall transfiguration. The text always tries to complete the view and appears in a fall informative and expressive situation so you may see the escaped signs despite the attempts of author to hide them. In "The Lexicon of the Laters", the author tried to pull the reader to his view with

concentrated and potent letters and speeches but he eventually and due to the textual will and pressure put some explanations and justifications.

In Nancy Ndeke's "Tomorrow" (Transfiguration19/4/2018) we find the complex system of literary letters. In here smooth piece:

"So go,

In limped steps,

Heart held captive,

Soul dull,

Perhaps cursing,

But go you must,

Tomorrow to embrace orphanhood,

Remember to forget the hollow feel,

Forget to remember the aching tremor,

Of the silent stare of cold embrace,

That never returns a handshake,

Or a forced smile to say goodbye"

We can say that the order manner is a potent transfiguration of authorial message and here we see this glory ("So go,/ In limped steps,/Heart held/ captive,/ Soul dull,/ Perhaps cursing,/ But go you

must,). And despite the deep awareness of the incompetence but the voice insist on "GO", it is a big go from Nancy here. But, shortly after this insistence we find another voice:

(Remember to forget the hollow feel, / Forget to remember the aching tremor,/ Of the silent stare of cold embrace,/ That never returns a handshake,). It is a system of awareness of the situation and a pointing towards the deep paralysis with words belong to the field of incompetence and weak will. This voice is a in opposite to the author's voice and represents the generalized reader' voice. It is the reader's letter in this text and we can see the text's letter in this system of multiple loud voices. The text here tries to attain a complete view and a global sight so there is nothing hidden or absent. By multiple voices, Nancy's "Tomorrow" reaches its will.

Jyotimaya Thankur in her " SPLENDOUR OF SOLITUDE" (Trnasfiguration 19/4/2018) find the solutions, and the balance take its fall transfiguration in this text. She said loudly:

"In splendour of silence to make right choices,

Great philosophy,discoveries and inventions,

We need moments of solitude for self-reflection,

Balance our harmony and find all life solutions."

The author’s letter has appeared with the strong surge towards silence and solitude but the deep cause is to discover and to find solutions. So, this explanation which represents the generalized search represents the readers’ will and their message in this piece. By this system of fall transfiguration of author’ will and the clear explanation, the text reaches its goal in bring the letter with complete disclosure.

"

"The Soul transfiguration in Deepak poetry"

The style is the origin and what is post- textual world is the truth and everything in literature is a mirror for these elements. This is what Deepak teaches us.

Deepak kumar Dey is a writer of soul's language with a text carries a huge block of emotions, sentimental accumulation and distinct experiences.

The most important feature of the writer personality of Deepak is his high ability to convert the external sensual knowledge into a sentimental cognition. This ability of this conversion is present in most poetic writing but in uneven levels and we can refer to the incarnation of the high level of this ability in the writing by term "transfiguration".

Every follower of Deepak poetry will see his high conversion ability of the deep emotions into linguistic elements. In addition to that, Deepak writing personality has been characterized by the potent counteractive conversion which is -in a precise word- the conversion of the internal cognizant into external experiences. The counteractive conversion is the corner feature in poetry, where the poets convert the internal experience into external one and this is in contrary to the usual people act where their external cognitions have been converted into internal experiences. For this fact we believe that poetry is always an expressionismic and all poets are expressionists.

Here in this essay we will deal with the stylistic features of the counteractive conversion in Deepak poetry and it is obvious that this approach is a real exceed of the stylistic analysis where the eyes

search deeply in a post-textual world so we can say that this approach is a part of post-stylistic era because the concentration on the post-textual elements.

The transfiguration of post-textual elements has many textual figures and the most important of these figures are the soul transfiguration, the language transfiguration and the superior facts transfiguration.

We can see the author's soul in the text as ideas, feelings and expressional stylistic peculiarities and we can see the language in the text as a linguistic rules and powerful imposition of specific words in the text and we can see the superior elements transfiguration as inspiration, uncontrolled powers and non-understood disclosure.

Here we will concentrate on the soul transfiguration in Deepak poetry, where we can see his feelings, his ideas, and his peculiar stylistic expressions.

In Deepak "An Enveloped Midnight Muse" the poet reached a high level of soul transfiguration in his poem

From the tittle, where the muse is enveloped, we find the poet proceeds forcibly into the post-textual world. By his enveloped muse, Deepak reveals the a meta-poetic dimension is his poem, where the discussion and talking are not just

about the external or internal worlds but poetry is also a talking about the poetry itself. In fact we don’t need much words to show the deep expressive feature of this phrase " An enveloped midnight muse" which can be an independent poem. The enveloped midnight muse of Deepak shows a wide aspect of his soul. We can see many areas of Deepak mind and feelings. So, the poet had succeeded in making a big transfiguration of his soul in this title.

From the start of this poem, Deepak affirms the meta-poetic view and expression:

(Assessing the specialised, invigorating plastic art,

unimaginable printed words in many forms, aglow,

surge's swell and critical assertions alluringly replenish my beating heart.

In the still of the night, under silvery moon, I manipulate rhythm of the melodious flow.)

With his serene style, Deepak reaches the post-textual lands in a special narrative disclosure, where we find the assessing of the invigorating plastic art. It is unimaginable and its surge swell replenish the beating heart. And in the end of this part, we find the poet manipulates the rhythm under

the silvery moon in a still night. This rhythmic poetic piece with its meta-poetic expressions, in addition to its narrative disclosure, it shows deep areas in author’s soul lands.

It is not strange to see the powerful and direct transfiguration in a line of this poem where the poet said:

(coagalulated improvisations transcend the released divine to find)

The word "find" has a central part in the system of transfiguration and it represent a feature of language transfiguration.

Then by a special word "Delicately", Deepak shows a deep lands in his soul and his writing style . In fact, language has an effect on author, and sometime it finds its way to express its goals. Here, with "Delicate" word, languages expresses its presence and shows the connected elements in the writing system. The study of language’s expression and its features in the text is a wide, deep and very productive science.

Deepak continues in its description and narration and show more intellectual fields regarding the writing, the poetry and the soul where he says:

(An effervescent picture paints skillful resplendent hues.

Rhyming melodies craft the outline of frescoes articulation.)

And again, language enforces its presence in a central word "Symbolically" in the following line

(A blushed rose in my heart symbolically designates a prolonged subtleness)

In addition to the meta-poetic aspect of this line, we see the power of language and the clear transfiguration of the author’s soul where the heart’s blushed rose symbolically designates a prolonged subtleness.

The poem:

"An Enveloped Midnight Muse"

Deepak kumar Dey Dkd

27th August 2016

Assessing the specialised, invigorating plastic art,

unimaginable printed words in many forms, aglow,

surge's swell and critical assertions alluringly replenish my beating heart.

In the still of the night, under silvery moon, I manipulate rhythm of the melodious flow.

Stringing, drumming the enraptured virtuosity of triggered tempos,

coagalulated improvisations transcend the released divine to find.

Quickened quietness recreates the intrigued effervescence to endow,

drenching in elasticated aquistions, I cognate my alluring mind.

Delicately curled in oblique lines, the burning heat of autumn,

an effervescent picture paints skillful resplendent hues.

Rhyming melodies craft the outline of frescoes articulation.

A pictorial silhouette mostly calligraphs pallets of vermillion dews.

A blushed rose in my heart symbolically designates a prolonged subtleness,

succumbed chimes elevates to the encryption of a modulated voice.

Chapter three: Narrative Lyricism

NARRATOPOETIC STYLISTIC ELEMENTS IN NAWARIS

In Literature, there are poetry, prose and in the middle, prose poetry according to the characters of the superficial and deep structures of the speaking. Every speaking or its writing has a superficial structure which is the first construction and the understanding level in the hearing or reading process, and a deep structure which is the analytic and semantic level in this system. While

poetry characterized by rhythmic superficial and deep structures, the prose in contrary to this has characterized by unrhythmic superficial and deep structures. But in the prose poetry we find the unrhythmic superficial structure and the rhthymic deep one, and this is the cause of hybridization in the prose poetry. So the prose poetry is a hybrid of prose and poetry and the rhymicity and unrhythmicity.

The prose poetry can be produced with a narrative or lyric manner. If the style is lyric in both superficial and deep layers, there will be the lyric prose poetry, while if the style was narrative in both superficial and deep layers; there will be the narrative prose poetry. But we can find the superficial narrative structure with the deep lyric structure. In this case there will be the hybrid of Narrato-lyric prose poetry, and this the second hybrid inside the first hybrid of proso-poetry. So the Narratolyric prose poetry is a hybrid inside a hybrid.

Prose Poetry from the Prose Poem to the Anti-narrative Narrative; TaJdeed School.

"The prose poem is a poetic text has been written in one block, horizontal shape and depends the anti-

narrative narrative writing and deep expresionistic disclosure" Tajdeed Group, Baghdad, 2015.

In the world of prose poetry, we find the anti-narrative narrative writing which became clear in the writings of Anwer Ghani and Kareen Abdullah from Iraq, Fareed Ghanim from Palstine and Rasha Alsaid Ahmed from Syria in 2015 and under the name of "Expressive narrative" . Of coarse the narrative poetry in prose poetry is older than this date but this school holding the expressive narrative as a fixed style in the prose poem formation and they defined the prose poem by this clear sentence; "The prose poem is a poetic text has been written in one block, horizontal shape and depends the anti-narrative narrative writing and deep expresionistic disclosure" (Tajdeed Magazine 2015).
The feature of tajdeedprose poem is so clear stylistically where it is characterized by the following stylistic features:
Poetic text has been writtin in horizontal shape.
One block poem; no line breaks and no blanks.
Continuous sentencial writting in clear prose.
Anti-narrative narrative with symbolism and lyricism; "narratolyricism"
Expressionism with deep emotional disclosure with individual views.

In regard to the present theories of prose poetry, the expressive narrative poetry of Tjdeed school represents the post-prose poem poem and the post-modern poetry. Now there are more than one hundarad poets write the expressive narrative prose poetry and the important writers of expressive narrative are the following:
Anwer Ghani

Fareed Ghanem
Kareem Abdullah
Rasha Asaid Ahmed
Adel Kassim
Jyotirmaya Thakur
Aiad Alkhayat
Anita Hamrick
Brian Michael Barbeito
Dimple Nahata
Eduardo Escalante
Elvira Kujovic
Fatma Saadallah
Hassan Almehdi
Huda Asseni
Hussain Alghadban
Imad Theeb
Joe Merengues
Jamila Ataui
Josep Juarez

Irma S Rock
Lamis Ibrahim Katsina
Lauren Lubrino
Luz Maria Lopez
Maram Attya
Martin Ijir
Mohammed Yazen
Mushtaque Barq
Nancy Ndeke

Naeema Abdulhameed
Neelam Malik
Nidhi Kunvarani
Nikhat Bano
Omar Fahed Haidar
Patricia Amundsen

Rahmeh Innab
Sreshtha Tripathi
Terry Dailey
Walid Boureghda

Zakia Mohamed

Samples of Expressive Narrative Prose Poetry:
*

The Rivery Color
Anwer Ghani

When the morning starts his journey, and the squirrel travels through his green songs, all the flavors take their azure veils. The flowers, the women, and the old farmers know the amazing colors of the river's tales where the blue dreams wear light dresses and the faint whispers make an aurorean cake from the early dawn smiles. The time is an absent moment without the rivery passion, and the places are just dry deserts without its colors. Through their hidden secrets, we see our sleepy dreams and from their loud wishes, we write poetry with hidden letters.
*

RIVER DANCE
Jyotirmaya Thakur

The waters dance with every dip of the pilgrims taking a holy bath before offering prayers. It gathers pebbles and silvery shells to throw to the children playing in the sand.
The shepherds learn to swim on the back of their buffaloes and catch flying fish in early morning. The inhabitants draw water when it settles down in the night and restores itself crystal clear. The morning Sun blushes at its clear image red fair face

. The tall trees stoop to drink from the chaste mighty river. The birds and butterflies find solace in the open breathing space .The flowers bloom in exuberance under the shadows of tall trees without fear of oppressive heat. The unsullied stream of love keeps flowing in all seasons with different sounds and sights.In summer the koel sings melodies to woo his lover on another twig . The bees hum calmly in the light yellow breeze. The peace loving souls sing under the dancing beams of moonlight. The grasshoppers shriek in the nearby grasslands under celestial lights. The fireflies flirt amidst leaves in the chest of a hollow bark where the owl hoots. A grand meal is offered on long leaves after the solar or lunar eclipse. On auspicious days a boat ride is a must to witness the lights piercing the banks in folk music and dance. In rainy season the roaring gushing flood challenges a swim in its mighty whirlpools. The river is a retreat in the night for all abandoned by the noisy land grabbers. It is still the unblemished maiden dancing eternally in unflinching solitude .
*

The Survivals of Attab
Kareem Abdullah

The children of the Khaybat, the survivals of Attab, have their memories so far been spider-webbed by the perfume of the books of the noble bullets and what they have left behind the frontiers; the rubbles of the lost days mock their barren drops of sperms…
The graveyard of the feet hurrying on the mined fields of histories, shatters in strife, gaspingly examines the frantic lies
The broad fronts are bright; therein time retires,

scheduling the fall of leaves yellowing, they are pillowing the warm coffins…/
Blissfully and confidently, the helmets pick up the old age of joy, canning souls in the tins of the disaster of the happy homeland…/
The vows of salvation are resigned, to gather the children of the sun-burned mothers in queues in front of the generous massacres, their blushing necks are decorated with disappointment sickles…/
Multitudinous politicized explosions engulf them, harvest after harvest, and brightly devour the badges of dignity, wandering in the veins of the mutilated wars…
Flirted by the starvation flourishing are their kaki days, which are on the barrels of the artilleries crouching in the eyeball of the villages of demolished springs …/
Their busy family, as being touched by the neigh of loss, pick up the shreds of their memories, absent-mindedly overflow with the shrouded genesis / suspicious, surrounded by a massacre whose guts are filled with pages of enthralling widows that sum up the eagerness of the refreshed conflagrations …/
At the extremes of the world, the echo of the blackness heals; intensifying their grief, exiles without freedom, and their blue sky is wiped out a renewing travel.
A poem by Kareem Abdullah Translated by me John H. Smith
*Attab is a rag burn used to cure diseased people in primitive societies.
* Al-Melha is a tribute of the sun burned faces
*Khaybat is a colloquial tribute referring to frustrated mothers
*

Under the Bough of Cherries
Mushtaque Barq

Our cherry trees are green, we are confined to their crimson rush carrying our blood cells to newer curves, changing entire hormonal heterogeneity, tantalizing the blossom to reach our backyards, luring our future seeds to wring the deluxe cheeks, deprive them of dulcet divinity, a pipe dream so to say, and from the kernel our little flesh has sprouted a hybrid hyphenation: traditional leaves and modified branches, a technique called grafting of guts. One that synthesises a screech in the bars and the other a catchphrase in the worship places, topsturvying sainthood

*

Bina Pillai and the Narrative Lyricism.

Bina Pillai is an Indian poetess from Mumbai. Her name had appeared in "Our Poetry Corner", "Wordkword", "Atunis Poetry" and "Inventives".

Bina's poetry shows a powerful lyricism with clear ideas, and she have pieces of narrative poetry where the narrative lyricism transfigures beautifully. Here in the following lines, we will follow the features of narrative lyricism in Bina's poetry.

After the establishment of prose poetry, now we know that there are poetry, prose and prose poetry. The most differential point between these manners of writing is the degree of compatibility between the superficial and the deep structure. While the deep and the superficial structures are poetic in traditional poetry and prosaic in the traditional prose, in the prose poetry the superficial is prosaic and the deep is poetic.

The other important thing we should mention it that In front of fiction there is poetry and in front of prose there is verse. So poetry can occur in verse or prose and fiction can occur in prose or verse, because of a fact that poetry and fiction are textual facts while prose and verse are writing's facts.

In addition to that and in the level of imagination and deep structure there are lyricism and narrative. While the lyricism is the cornerstone of poetry and the narrative is the cornerstone of fiction, a hybrid system from the coexistence of narrative lyric writings can present in prosaic or poetic writing. When we describe the writing with

the prosaic or poetic character we mean the superficial structure, while we confined the lyric and narrative to the deep structure.

While the fixed idea is that the lyricism is in contrary with narrative at the level of the text, the recent writings showed that this is imprecise and lyric narrative can occur in fiction and the narrative lyricism can occur in poetry.

Here, in this stylistic glimpse we will concentrate our talking about the narrative lyricism which is a complex and developed poetic, and we will follow its stylistic features in Bina's poetry.

Lyricism in its wide meaning is the powerful expression of deep emotions and when the writings depends the storytelling style we will have a narrative writing, so it so clear that narrative lyricism can present in the poetic or prosaic writing producing narrative verse poetry or narrative prose poetry respectively.

Bina's writing is usually occur in verse poetry form and all the elements and the conditions to produce verse poetry are obvious in her writing, so we will concentrate our stylistic approach on the features of narrative lyricism in her writings.

As we will see, by the assembling the narrative with lyric elements, Bina successes in producing a narrative lyric writing in a beautiful transfiguration.

In her poem "He **touched the chord of my heart"** which had been appeared in Atunsi magazine; may2017, we see lyricism emerging from narrative ground.

The poem

He touched the chord of my heart

Bina Pillai

Ashish Goyal touched the chord of my heart,

He works in a bank; helps manage billions of dollars,

In his spare time, he takes tango lessons,

Plays cricket and goes clubbing with friends.

He was the first blind student at Wharton.

He uses screen-reading software, to check his mail,

And when he needs to read graphs,

Which the software cannot do,

He goes through the data,

And tries to imagine the graph in his head.

He said “he has to trust the taxi driver in Jakarta,

When he goes shopping, the sales girl at Philadelphia,

He has to trust the people when he crosses the street,

And the people in Mumbai, Delhi and London,

Where he travels every week.”

He was born in Mumbai with perfect vision,

When he was five, he learnt swimming,

horse riding and shooting,

His dream was to be a tennis player,

But his life changed totally, when he was nine.

While other people were starting to date,

He was struggling to deal with a disability,

He was diagnosed with a condition,

Where he lost his eyesight every day,

But he was not one to give up any way.

He wondered what he has to tell people.

‘Sometimes I can see you, sometimes not?’

His mother pushed him to sit for his exam,

He stood second in his class, due to his attitude,

At Narsee Monjee Management Institute.

His Guru told him “Its only one sense you have lost,

Go find a solution, it’s not the end of the world.”

With his father holding his hand for the second time,

And his sister reading the books tirelessly for him,

He did MBA from Wharton University,

one of the best in the world.

He speaks so well, looks contented and happy,

He is married now, lives in London with his wife.

I saw him in ‘Amazing Awards’on TV,

He said “In life it’s not about coming first,

But it’s all about “Living Life happily.”

Here, we are in front of the story of Ashish Goyal, the blind man who successes and achieves MBA from the Wharton University. In addition to the obvious emotional reaction and the expression of admiration, we can see lyric elements with deep emotional expressions bring a big bulk of feelings in a condensed semantic system. These elements add emotional dimensions and widen the field of expression which is the most important feature of lyricism and poetry.

The poetess had used "chord" in the title- "He **touched the chord of my heart**"- which adds an expressional dimension for the sentence.

The word "billions" in "helps manage billions of dollars" shows an ideal and expressional disclosure, where the blind man deals with a very big and serious things.

Also we find the word "tango" in "he takes tango lessons" where the very artistic and delicate art.

"Plays cricket" is also a semantic element to show his overcoming the limitations.

"He was the first blind student at Wharton", as we see, the semantic level of "the first" here is obvious.

We also find the expressive function of phrase "every week" in "the people in Mumbai, Delhi and London, Where he travels every week."

We also see "But he was not one to give up any way" and the lyric function of this sentence is obvious.

The phrases "MBA" and "the best in the world" in" He did MBA from Wharton University/ one of the best in the world." form potent expressive and emotional featuring systems.

The poetess ends her poem with a lyric functional element "Award" in "I saw him in

‘Amazing Awards’ on TV", where the semantic and expressive function of this word is so obvious.

We can see that those directing, expressive and lyric words had not been used just to describe situations or to narrate the events but they are central in the lyric systems in this poem, and they are the real responsible in production of lyricism and poetry in this piece.

Chapter Four: The tessellated Writing

The Tessellated Expression in "Soothing Serenades"

Poetry is a mirror, and the text is a vehicle so the poetic text is, in its essential existence, a big mirror. The mirrored existence is a generalized phenomenon and there are degrees of transfiguration of things according to the expressive mirrors by which they appear. Everything tries to present in a full transfiguration state. Poetry as anything also tries to present in a full transfiguration. The literary message also tries to present in a full transfiguration by pressing on the author to express itself at every moment of writing. Sometimes the idea takes several shapes to reach that goal. In tessellated system, the message appears in several clothes; it repeats itself in different textual figures. The texts in the tessellated writing are the shapes, the clothes and the visages of the writer's message. So the tessellated system is a system of mirrors which is more complex than the other types of writing (AG Jaber, The literary expression, Arabic edition 2017)

From stylistic view, in the tessellated writing, there is a primary title under which the poems sit, and there are secondary titles; the poems' titles. While the secondary title is basically thematic and reflects the poem's theme, the primary title describes the poems, the writing, or the universal deep idea. Sometime the title of collection is the

primary title and this type of tessellation is the external tessellation in contrary to the internal tessellation where the tessellation sections appeared in one poem and under one title. Tessellation in writing represents the aim of the idea in its attempt to transfigure.

It becomes clear with the new understanding of language and text that there are several aims in the writing; the authorial, the textual and the reader related aims which they influence the text and its final appearance. The most important aims in this complex system are the textual and the authorial or ideal aims, and the relationship between them is usually reciprocal (AG Jaber, The Literary Expression, 2017). The author always tries to balance these aims and their seeking for full transfiguration which prohibits any attempt to hide anyone of them or prevent its glory.

While the intellectual aims try to transfigure with full expression regardless the length of the text, the textual aims try to express the ideas with a biggest reduction in the size of text. If the author goes with intellectual conducting aim, the text will appear relatively tall while if he goes with textual aim, the text will be so minimal. But if the author makes a balance, he will produce a balanced text and the most effective tool is the tessellated writing.

The tessellated writing has many textual features and artistic elements. Here, in this review I

will try to trace the tessellation features and its elements in the India poet Bhaskaranand Jha Bhaskar's poetry collection "Soothing Serenades".

In the tessellated writing, the deep idea and the principal affair have appeared in multiple expressional systems with different deep and superficial textual structures which they always refer and point to that deep idea and that principal affair. These different expressive systems and by their unified target they behave like mirrors where each of them is a mirror to the other and this is what we call "the mirror language"(AG Jaber; Literary expression, 2017).

The tessellated text has been divided into many parts. For example, if it is a poem, it will be divided into multiple poems, that is to say; the tessellated poem is a system of multiple poems in one poem. If the division is so clear with secondary titles, this is the external tessellation but if the division is not clear and the mirror paragraphs are parts of one undivided poem, there will be the internal tessellation. I will study the internal and the external type of tessellation in "Soothing Serenades" using the quantitative analytic approach which depends of the statistic and experimental findings and by this attitude, the quantitative critique is a sold introduction to the literary science; "literology" (A. Jaber; The Literary Expression, Arabic edition, 2017).

Bhaskar is an Indian poet; his poetry characterized by the high expressionism and a smooth symbolic writing with a fast bounding speed. In his sixty two poems collection "Soothing Serenades" a publishing of Authors press, New Delhi in 2018, Bhaskar has used a very expressive system of tessellation which is the emotional tessellation where the expressive mirrors are the feeling and the systems of emotions. In "Soothing Serenades" we find every paragraph imitates the other making a beautiful tessellated system.

In fact, "Soothing Serenades" is full with the ideal, thematic and philosophic elements but our study is purely stylistic, so I will be away from any thematic or philosophic analysis and this can be a matter for other studies. The quantitative critique can hold many aspects of writing and in same time producing the tessellated critique but here, we will confine on the stylistic aspect.

In his poem "TO GODDESS OF LOVE" (Soothing Serenades, Bhaskar p29) we find a very obvious tessellated system composed of three sections acting as mirrors; mirrors for themselves and for the central and deep message:

Section (`1):

"Dispel the darkness of hatred

From heart and mind of the ignorant people

And burn all weeds of their impure and lurid desires"

Section (2):

"Come and heal the global wound

Of violence, lusts and all ailments of hearts

With comforting and curing touch of divinity"

Section (3):

"Replete the world with your resplendent grandeur!"

We can see the pressure of the deep idea on the text, which is the seeking of universal redress and change. Yes, the characters, the times, and the places are different, but the deep message is one, and this is the tessellation system. And although the paragraphs have a uniform deep idea transfiguring clearly in each one but we can see the progression of transfiguration of that idea. We can see that the power and the desire to change become more potent, wider and deeper with the progression of the text. I had numbered the paragraphs according to their chronological presence in the text and you can see how the author transfers from a limited field of demand in the first section where he wanted the change to occur in the (hearts of ignorant people),

but in the second section, the roof of the requests has been raised to involve indefinite (hearts) which is more wider and universal than the field in section one; (the hearts of ignorant), while in the third section the idea occurred in its full transfiguration to request the change in all (the world); everything in the world.

Although I thought that everything in the world is a rational creature and has a soul and consciousness, I was keeping the pronouns of the irrationals to give the symbolic tools their full transfiguration. The effect of personification of irrational pronouns is more potent than the using of rational pronouns for the irrational things, where it may be understood as a metaphoric use.

In a collective speaking; the sections have sought the redress and forming a mirrored system in a tessellated space.

Section one... the redress and change.

Section two... the redress and change.

Section three... the redress and change.

We see that the same idea has transfigured in three different figures in one poem with one title, so this system is an internal tessellation. But we saw the difference in the intensity and the fullness of transfiguration of the deep message, where it has begun limited then became wider and finally took its full transfiguration.

Section (1); limited field (ignorant hearts... then section (2); more wider fields (hearts)... then section(3); the widest field (all the world), where full transfiguration has occurred.

Limited (1)…wider (2)…widest (3).

We saw in the past lines that Bhaskar has used two expressional tools to express his idea, or in more precise words we saw the deep ide has used two tools to express itself in the text; the first one is the tessellation system and the mirrored writing and the second tool is the progressive transfiguration. But there is another expressive tool we can notice in the text where we can see the progression in the immersion of the verbs which have been used:

Section (`1): Dispel,

Section (2): Heal,

Section (3): Replete.

As you see, from the view of immersion and harmony with the idea of redress and change; the first verb (dispel) suffers from a degree of estrangement while the second verb (heal) has a more familiarity and harmony but the third verb (Replete) possesses all the familiarity and the

harmony. So there is a progressive expression in the usage of the verbs in the poem.

At this point, we can refer to two interesting things; first; that this harmony between the progressive transfiguration of the ideal expression and the progressive transfiguration of the verbal expression has produced an internal and deep music, and the second thing is that this action reflected the distinct literary experience of the author; Bhaskar and whether this action has occurred by conscious or unconscious activity, it is finally the result of the discriminate artistic experience of Bhaskar which is transfiguring and expressing itself in the text. And we know that literature is but transfiguration and expression.

In the poem "OH, ETERNAL LOVE!" (Soothing Serenades, Bhaskar, p30), a very obvious and expressive tessellated system has existed and it composed from three sections:

Section (1):

Let me be lost

In your ethereal being

Merged

Section (2):

Dissolved

Like sugar into the depth

Of the ocean

Blissful

Section (3):

Let me be

Far away

From the weary

And dreary times

Of life.

In fact I have noticed from my previous experiences in Arabic tessellated poetry that most tessellated poetic systems composed of three sections (The Literary Expression, A Jaber 2017). So it has been built in my mind an idea that the tessellated poems usually ended in the third section and if the poem has appeared longer with more sections there will be a new and different tessellated system.

In fact we don’t need much speech to show that the adjectives (lost. dissolved and far away) are not just expressions of same idea but they belong to one meaning field in the language system. It is clear that language in the universal conscious system has been divided into fields of meaning and although the number of these fields is huge but the process of language and communication is very effective and fast and in insensible moment the brain can reposit every word into its field.

There were metaphoric usages on the primary verbs in this poem, and the final idea which expresses itself in the text is the union with the eternal, as the title of poem has expressed "OH, ETERNAL LOVE"

Section (1): lost / In your ethereal being

Section (2): Dissolved Like sugar into the depth

Section (3): Far away /From the weary /And dreary times

In this poem we can find all the previous expressive systems, and this is also a mirror. We should remember and emphasize that there is nothing in the writing can happen just with coincidence and without purpose but the fact is that everything in writing is happening for a purpose; either conscious or conscious, and the repetition of same manner of deep structure of expression has pointed towards the style of the author, the genric and stylistic space of his writing and the transfiguration of the subconscious factors.

In "OH, ETERNAL LOVE", there is a tessellated system with mirrored writing:

(1): lost / In your ethereal being… seeking the union and peace

(2): Dissolved Like sugar into the depth… seeking the union and peace

(3): Far away /From the weary /And dreary times… seeking the union and peace

And when we notice that the union is with an eternal, deep and gladdening presence, we know that the union is with eternal peace.

So, the tessellated system here is so obvious and the mirrored writing is also clear, where every section is a mirror to the deep message and to the other sections. In addition to the tessellation, we can see the progression of transfiguration of the idea where it started with lost in the ethereal presence, which represents an indirect expression then proceeded to more directivity where the dissolve in the depth (Of the ocean / Blissful …. That soothes / My soul) and lastly ended in a very direct message (Far away /From the weary /And dreary times).

The author, or in precise term the text transfers from a less direct state of explanation into a more direct one and then finally ends in a very direct expressive and this system represents a progressive transfiguration of the deep idea and the central message.

Beside this progression all of us can feel the other progressive system which is represented by the degree of existence and its solidity. And I said "all of us" because the system of feelings precedes the intellectual analysis and usually does not need it or the awareness to present, so the feelings can present and in a potent form without clear awareness or explanation. We can see clearly that

the piece has stated with a faint existence (ethereal) then transferred to a more sold (dissolve in the depth) and then to a very high degree of solidity in existence (the weary and dreary times). Although the reactions to these different existences are different in negativity and positivity, this progression in existence represents a progression in expression. And although the progression in expression is a feature of transfiguration progression but due to its independency in emotional effect it represents an isolated system of expression which mainly depends on feelings and not on intellectual analysis. This point is so important which can be summarized by one sentence that while the recognition of the progression of deep idea transfiguration needs intellectual analysis, the realization of the progression of the expressive elements can occur without intellectual analysis where it depends on the emotional response and awareness. That is to say as there is an intellectual awareness there is an emotional awareness. We recognized the progression of transfiguration of the idea (the eternal union) in ""OH, ETERNAL LOVE" by intellectual analysis and this is the intellectual awareness but we realized the progression of the existence and its related expression before the analysis and this was occurring by the emotional awareness and this represents the nonintellectual aspect of beauty and aesthetics.

From the above observations and when we returned to the title of the collection (Soothing Serenades; straight from the heart, a collection of love poems" with its smooth penetration, we can conclude that Bhaskar has a peculiar style in his disclosure and in introducing himself where he can reach full transfiguration of his message and his idea by a smooth and progressive manner and this is the attitude of the wise and quite man.

In fact we can talk more and more about Bhaskar’s art in his "Soothing Serenades" and there are many aspects to review and analysis, but our quantitative stylistic approach can put the keys in the hand of the reader to inter the aesthetic world of "Soothing Serenades" with confidence, and we should always remember that the aesthetic reading which primarily seeks the feelings is different from the semantic reading which primarily seeks the meaning. The themes and the semantic elements are just a vehicle of the aesthetic elements; the actual and the essential constituents of literature.

Chapter Five : The Wavy Writing

The Wavy Writing in Jyotirmaya Thakur

Expressive narrative poetry

The waving writing in Jyotirmaya poetry colors her works with "sweet symbolism" which is a very delicate and high level art. Anwer Ghani

The Indian poetess Jyotirmaya Thakur writes poetry gathers the dulcet superficial textual structure and the widely meaningful deep semantic structure. And in a very important experience, Jyotirmaya have written a collection of expressive narrative prose poetry. Narrative expressionism is a writing style where the literary piece has been written in narrative-lyric system in which the written text has appeared with the narrative superficial structure and deep poetic one. In narrative expressionism the narrative text composed of poetic elements and there is no time, place, or characters but there are poetic, lyric, imagery elements which have been narrated. In this hybrid system, the glory of both; prose and poetry have transfigured completely, so it reaches the infinite target of prose poetry writing. The expressive narrative text appears in one block; no lines, no breaks and no blanks. (Anwer Ghani, Literary expression, 2016).

The expressive narrative is a narrative poetry had been written with high expressive manner, which depends on the emotive construction and not just the meanings power. The expressive narrative characterized by a superficial narrative structure with deep poetic one, and from this, it differs from the lyric poetry and the fictional narrative. By the

powerful expressive voice, the dependence on the affective characters of language and the usage of poetic plot, it differs from the narrative poetry. The narrative poetry and expressive narrative lie in the middle zone between the lyric poetry and the fictional narrative, but while the narrative poetry lies on the side of fictional narrative with storytelling and the expressive narrative lies exactly in the middle where it represents the optimal transfiguration of prose poetry by its outmost "prosopoetry"(Anwer Ghani , Expressive narrative 2017)

In a short sentence, Expressive narrative prose poetry means a narrative superficial structure with a deep poetic structure. The expressive narrative prose poetry is an Arabian writers group writes the prose poetry with a superficial narrative structure and deep poetic structure so the text has been composed of feelings and emotions instead of meaning and symbols with a very close step from the abstract poetry.

One of the high aesthetic styles which occur so frequently in expressive narrative poetry is the wavy writing. The traditional consciousness differentiates precisely between the direct conductive and the indirect symbolic expressive writing and it is unusual for one piece to contain both but in the artistic writing we can find the combined system where the text contains the indirect expressive unite together with the direct one in their full transfiguration. The transfiguration

of (direct conductive –indirect imaginary) system offers the familiarity and the wide semantic meaning of the writing. This system is not a simple process and needs a big artistic experience. One of the most important stylistic elements in the production of this system is the "wavy writing" where the direct expressive phrases present in alternating juxtaposition with the indirect unites. (Anwer Ghani; The Literary Expression . 2016).

We can see the wavy writing in Jyotirmaya's poem" IN HER EYES " where the indirect conductive sentence; " A symphony of silence has fallen on the new empty page of her eyes. " followed by a direct one; " She is a full time dreamer and with every shattered glass when her senses are numbed in melancholic brooding she finds light in her heart of faith." And her sentence "A hope flickers like the candle flames dancing to the music of the wind. A hundred centuries reflect the compassion of the fallen angel with wings tied in her soul of clouds. " which is followed by the direct conductive sentence" Everyday paraphernalia ease the agony of her raging inferno in her poise of indicative mind" and then a highly symbolic and metaphoric sentence; " The black cobblestone of loneliness dreams silently with shy eyelashes snuggling and cuddling the brilliance of her creativity.

This manner of writing gives the text many aesthetic and semantic features; the most important of them is the widening of the signals and the deepening of the meanings in addition to the sweet

familiarity of the symbolic writing due conductive elements. Sweetness of symbolism is the most important feature in the very high artistic writing and it is a fixed feature of the expressive narrative poetry. The waving writing in Jyotirmaya poetry colors her works with "sweet symbolism" which a very delicate and high level art.

In addition to the wavy writing in this text, the gradual transition from a high level of indirect imaginary writing into the middle zone then into the direct realistic writing gives the text a special harmony and deep musical features.

All the expressive narrative pieces of Jyotirmaya are a clear example of "waving writing" which appears in her works with full transfiguration. Another poem with obvious waving writing is her poem " WOOD SONGS" where a symbolic metaphoric sentence;" The distant woods is covered with the celestial light of Sun enkindling the flame within surrounded by the smothering ashes of memories." Followed by direct conductive message; " The lonely lover seeks the desolate forbidden letters haunting the barren existence. He can never reconcile with the somber serenity of this beautiful world of solitude. " and then an indirect imagery one follows it; "The idyll scene of trees seeking light and pleasure huddled together in private spaces wreaks havoc in his secluded garden." Which is followed by a direct speech; " His peace is corroded by the civilized world of

hybrid choices of beautiful flowers unleashed by experiments. He sits on the abandoned bench with bare feet on the grass stopping for a while. " and the paragraph ends with a highly symbolic, imagery and metaphoric piece;"The shy birds singing in the magical morning hides among the boughs as he lifts his eyes as an admirer in search of the wandering species of the season."

We saw that the expressive narrative represents a grand transfiguration of prose poetry by summation of the complete transfiguration of poetry with the complete transfiguration of prose. It is a magic and unprecedented appearance of prose poetry. Narrative lyricism with superficial narrative and deep lyricism is the essence of the expressive narrative. Swimming of the poetic elements in a space of narrative is the cornerstone of the expressive narrative. The text should be horizontal with continuous writing; no breaking and no lines. In expressive narrative prose poetry, the anti-narrative narrative and anti-poetic poetry co-exist. By these features expressive narrative differs from lyric free poetry and by the obvious lyricism it differs from prose poetry. . Expressive narrative is a new school, a new vision and a new revolution in literature. It is the world of beauty, simplicity and creativity.

The deep and superficial aesthetic elements

In literature, there are deep aesthetic factors (DAF) and superficial expressive equivalents (SEE). The deep factors represent the aesthetic experience and the invaluable meanings which the author uncovers their lands while the superficial expressive equivalents represent the tools by which the author expresses his ideas. So the literary text is not just words on paper but it is a wide system of per-textual, textual and post-textual elements and we can imagine it as a big sphere and the written represent its core. Please see diagram one.

In fact the essential part in the creative process is the discovery of the deep aesthetic precious factors while the superficial expressive equivalents are artistic mirrors of that deep art. So in the literary text we have the deep art and superficial art, the last one is a mirror to the deep one. At the deep aesthetic level the author has an illuminating creative state, an exceptional acquaintance and a deep aesthetic hunting. After that the author will

express that experience in an expressive linguistic system, so the literary text composed from aesthetic linguistic and nonlinguistic parts. (Anwer Ghani, The Literary Expression; volume 2, 2026).

The formal and the informal aesthetic factors

The expressive equivalents can be formal sensual; formal expressive equivalents (FEEs) and informal, intellectual and spiritual; conscious and subconscious; linguistic and nonlinguistic expressive elements; the informal expressive equivalent (IEEs).

The formal expressive equivalents produce the aesthetic effect by the sensual effects like the visual or auditory effects while the informal elements needs deep intellectual buildings and analysis. For this reason the sensual effect is usually clearly understood and explained by the reader while the intellectual effect is usually understood and difficult to explain. When we remember that the aesthetic response is a spiritual activity and it is usually ended in intellectual form, we can say that the sensual aesthetic factors affect the soul by intermediate factors while the intellectual aesthetic elements affect the soul directly so they are vague because the spiritual world is vague and when we use " intellectual term we use it with some figuration.

The static and dynamic texts

The poem is a system of expression and disclosure and the poet can express his feeling in different manners but there are two distinctive types of poetic system; the static and the dynamic. As we said; the written text is a core of a big sphere of radiated meanings, and of course, the texts are different in their radiated meanings and their encircling sphere. In the static text the radiation will be equal in all side while in the dynamic text the radiation will be helical and waving. And it is clear that the powerful transfiguration of movement in writing represents the clear feature of the futurism in literature.

"...and the silence whispered" by Wani Nazir.

In the following lines, I will trace the deep and superficial aesthetic factors of the textual movement and literary futurism in Wani Nazir poetry. Nazir writing style with the illuminating factor and the motive text has transfigured in his poetry collection;"... And the Silence Whispered". The collection had been published by Global Fraternity of Poets in 2017, and consists of one hundred and six poems in one hundred twenty five pages. Most of poems are short to middle size but the most important feature of this collection is the

narrative style and the internal movement in its poems. Here, we won't talk about the narrative elements of Nazir poetry and its expressive functions because our review is restricted on the internal movement and its elements in his poetry although there are many aspects we can talk about in Nazir poetry.

The evidence based literary analysis (EBLA)

We can see some individuality and loose terms in the literary analysis process so there are always a chase to the unaccepted bias and uncertain artistic pretentions. But I comply into a very clear and assessed approach in the process of the literary analysis where every concept should be confirmed by clear assessed textual elements. This approach I have called ' the evidence based literary analysis (EBLA)". Evidence based literary analysis (EBLA) is a literary analytic approach deals with literary phenomenon in quantitative and statistical manners so the concepts have always a clear textual features either formal or informal. Evidence based literary analysis can be a good introduction to literology science; the based evidence literature (EBL).

The dynamic features of the title

First, we can see the signs of movement in the title of the collection; " ...and the silence whispered", where the shape has a motive symbolic direction and the meaning bears an internal movement from a hidden to a clear state, and from a side to side. This dynamic symbolism can be grasped in the subtitle; "poetic musings", where we know that the musing is a dynamic state and it is a transmission from site to site and from an unclear to a clear vision.

The dynamic features in the poems' titles

The second sensual elements of the motive mood in the collection is the generalized dynamic lexicon of the poems' titles, where we see the terms of transmission and movement are present with a potent state. In fact, the lexical components of the

text are very important expressive tools and can firm what we called; "the lexical expressionism" and the degree of transfiguration of that lexicon is also important as an expressive tool, because literature is merely a transfiguration state ((Anwer Ghani; The literary Expression, volume 4 2017).

The lexical expressionism in the titles

When we take a look at our internal, we will find that the meanings fields can be divided into three circles regarding its closeness to the central meaning; the first is a very close or the identical meaning, the second is the close but with connotation and the third which is relating to it. In Nazir poetry collection, we find the following titles with their higher relativity and closeness to movement and dynamism:

The first degree meanings; (the very closest or identical to movement): Resurrection/ Transformation/ Ride/ Attempt/ Transmigration/ Musing/ Cascades/ Fly/ Birth/ Bridge/ Bloom/ Mariner/ Hope/ Revival/ Odyssey/ Enlightenment/ Denouement/ Imagination/ Door/ Find/ Freedom/ Absorption/ Awake/ Driving/Away / Redeemer/ Edgeless/ Quest/ Effulgence/ Bloomed/ Rebel/".

The second degree meanings (the close meanings with connotation of movement): Muse/ Arose/ Spring/ Wish/ Metamorphosed / Metamorphoses// Kawthar (a river)/ Saqi (butler)/ Call// End/ Spritual/ Pageantry/ Tryst/ Longing/ Angst"

The third degree meanings (the relative meanings to movement): Exorcism/ Accretion/ Repay/ Angels/ / Divine/ Realisation/ Smoldering/ / Half-written/ Blissfull".

We has said that the number of titles in this collection was one hundred six (106), and we find the motive terms are fifty four (54) titles, so their percentage is fifty one percent (51%), while you need a twenty percent to color the generalized mood of the space with transfigured thingThat is to say; movement and its terms have transfigured very potently in this collection and the movement and the dynamic mood have colored the collection making it a good example of literary futurism in which the dynamic and movement towards the targeted situation is the cornerstone. This type of expression and disclosure which can tell the message just by the lexicon of the isolated words we called; "the lexical expressionism". (Anwer Ghani, The Literary Expression; volume 4, 2017).

Now we can calculate the degree of transfiguration of the motive elements, and this needs a search in the statistic numbering and the potency of meanings in the representations, because and as we mention, the words of the same meaning or involved into a same meaning field have different representations of that meaning (Anwer Ghani, The Literary Expression, volume 5, 2018).

We can see that the first degree meanings represent the big part in this system, where it forms (60%) of the dynamic terms and (30%) of the total titles, and by their potent meanings and relation to movement, they represent a very powerful transfiguration of movement. So the movement has transfigured in Nazir's titles by two ways, the large number of its terms and by the powerful existence of these terms.

The attributive expressionism in the titles

As we said, the previous type of expression of movement in Nazir literature represents the lexical expressionism, but there is another type of transfiguration which is "the attributive

expressionism" where the attributions between the words produce systems of movement.

Although most compound titles in this collection are a relation to movement, we will mention the attributions that have a clear close relativity to movement and we will classify them according to transfiguration of movement in their meanings.

The first degree attributives; they are very close to movement: Quest For Effulgence, From My Terrace I Wish to Fly, Birth of a Poem, Hope For Revival, Odyssey to Enlightenment!, Thus Bloomed My Wishes!, In Search of Light, Driving Away the Demons,

The second degree meaning; they are close to movement: Cascades of Despondency, "Chaos's Come Again, Never Shall I Die!, Thus Arose the Ashes!, Between the Devil and Deep Sea, Song of an Autist, Let The Bridge Be There!, My Thoughts Bloom in Flowers!, Divine Realization, My Half-

written Poem, Nocturnal Tryst With My Soul, Shall I Find the Medium?,

The third degree attributions; they have a relation to movement: A Fizzled Attempt, Buffets of Time, Poet: The Redeemer, Metamorphosed Gregor!, Let Your Door Ajar!, Spiritual Pageantry.

The degrees of transfiguration of meanings

The classification of the transfigurations of the meanings is very important in the expressive aesthetic analysis, because the reading process and its "breakdown-generation" process is highly dependent on the meanings transfigurations. Any meaning has six clear subclasses; three in the synonymous side represent the positive transfiguration and three in the antonymous side represent the negative transfiguration. The brain can differentiate effectively these three degrees of transfiguration in every side. In reading there is always a constant seeking of meaning transfiguration and its degree as a tool of understanding, expression and beauty. Language is a tool of expression, art and feelings and not just a communicative and comprehensive tool, so the

transfiguration of meaning is vital in the linguistic functions. (Anwer Ghani, The Literary Expression, volume 3, 2017).

The textual time

The most important factor in the evidence based literary analysis (EBLA) is the textual time. To judge the presence, movement, development of any target in the text, we need a very strict timed follow up to see where the study parameter has chronologically allocated.

The written text is a temporal object and its verbal unites take the shape of the locale in writing but this arrangement is time related in its essence. So what has appeared spatial in the text is temporal in its essence. There are many things that can be a theme for the study and analysis but most of them need the meaningful factor. The meanings are not temporal thing and can occur freely and irregularly in the text so to follow them in a text we need a time intellectual factor.

It is so clear that the textual time can be determined by the functional linguistic units (the words, the attributes, the sentences and the texts). So if we give the locations of the linguistic unites (the

words, the attributive, the sentences and the texts) features and values of time, at that time we can follow up the study paramets in the text easily. We can take any regular repetitive linguistic element in the text as a time determining factor so we may have the word-time (WT), the attributive time (AT), the sentential time (ST).

The study parameters

To evaluate a subject by the evidence based literary analysis (EBLA) we always need a parameter. This parameter will be the cornerstone in our study and can be any type of the human experience (linguistic/ nonlinguistic, conscious/ unconscious, intellectual/ sensual, etc.).

The intellectual factor as a parameter of the textual movement in Nazir poetry

The textual movement can be assessed by many tools but the most effective tool in the Nazir poetry is the intellectual factor. The text is a mirror of the ideas and its linguistic unites (words and sentence) are mirror of meanings try to express that idea.

The text is a space of art and expression and it is always attempt to express a central idea, a central message and a central affair. So there is always a central factor; either simple or complex which the textual unites (words, attribution, sentences) try to show. All the text related things (the writer, writing, the reader, reading, and other conscious and unconscious element) try to make that intellectual and central factor to appear in full transfiguration. So we can say that the text is always in full expressive function.

In every text, the intellectual factor has a specific type of transfiguration and a specific circle of presence, development and progression. All the previous six transfiguration degrees of the meaning can be realized as a feature of the intellectual factor in the text. So the intellectual factor can present at any point in the text with negative or positive presence and each one of these negativity and positivity can take any degree of the previous three degrees; the low, the medium and the high degree.

The determination of the intellectual factor and its transfiguration degrees in the text represent the cornerstone of the evidence based literary analysis (EBLA) in our study.

The types of expressive tools in "...and the silence whispered"

In *"...and the silence whispered"* poems we find four types of expressive tools by which the textual movement has transfigured; first the level of the words as we saw, the second the level of attributions as we will see, the third is the sentential expressive tools and the fourth is the textual expressionism as we will discuss.

There are many poems in "…and" characterized by the textual movement like " My Microcosm, Transformation, Frailty Eternal The Last Ride!, A Fizzled Attempt, Exorcism, Never Shall I Die!, Thus Arose the Ashes!, Poet: The Redeemer, Transmigration, Birth of a Poem, Let The Bridge Be There!, Life Imprisoned in Frost!, and others " but we will choose poems has a higher degree of textual movement transfiguration like "Resurrection, page 1, To My Muse, page 26 and, Odyssey to Enlightenment!, page 59 ".

In fact the narrative style of Nazir and his continuous attempt to resurrection in this collection makes the presence of statistic unmovable poem in this collection uncommon.

In "Resurrection"; the first poem in Nazir poetry collection, the intellectual factor is "thought aliveness" which can be weak or strong. We find the lexicon the words of the poem – isolated from their sentences- transfer from a weak "thought aliveness" to a potent existence with full "thought aliveness", and this is the core of the resurrection in this poem. To judge the movement in a text, we need very strict timed follow up where the allocations of the intellectual factor are chronologically arranged, and by this we can obtain a graphic curve. If we give the locations of the words in the text a time value, we can see the chronological development of the intellectual factor in the text of "Resurrection" as it is shown in the following written graph:

Area1; word-time (WTs) of "1-Infertile,8- drought, 10- inflicted, 15- plague, 17- palsy-like malady, 22- tarried, 24-uncertainty, 26- blank, 28- eager, 39- mute ".

Area: WTs of "40- dawn, 41-rains, 42-Plunked, 43-heavily, 51-grains, 57- drenched, 59-soaked, 62-elated, 64-bounced, 75-rains".

Area 3: WT of: "81-sun, 82-harvest, 84-roses, 86-jasmines, 7-Sprouted, 89-profusion, 99-seeds, 102-germinated, 108-imaginative, 112-transformed, 118-gushing, 119-pool, 120-treasure, 121-trove, 123-dipped, 130-filled, 137-colours, 139-charismatic, 140- beautiful ". Please see graph (1).

We find a minor negativity in transfiguration of the intellectual factor "thought aliveness" in area (1), and for simplification we will partition the transfiguration into three degrees; minor (30%), medium (60%) and major (90%). In the motive text, there is always a transitional area which can be with higher negative degrees or lower positive degrees of the transfiguration. As we see; the negativity in "thought aliveness" transfiguration in area (1) is medium (60%) while in the transitional area (area 2), there is weak positive (minor 30) but the area three has a very high transfiguration of the intellectual factor "thought aliveness" which present with major positivity (90). The medium negativity takes the shape of (60-) on the graph as shown in table (1) and figure (1).

We use term "written graph" here as a comparable concept to the "drawing graph" which is more suitable in the literary essay in this era and make a preparation for the graphic digital literature. We can see that the poem consists of (140) central words and the gloomy terms of weak existence and non-aliveness present in the first times of the text till the word (40) where the text has been changed into more shining and flourish state with potent existent of thought aliveness. We can also notice that the shining and reviving words have appeared in escalating manner where we can see the very alive terms in the last twenty words and exactly start at the word-time of (118).

Poem" To My Muse" has appeared with full transfiguration of textual movement with clear feature of literary futurism. The intellectual factor in "To My Muse" is the "inspirational and donative presence" of the muse. The poem moves from a negative field of the inspirational and donative presence to a positive one as it was shown in the following written graph.

Area 1: Word-times (WTs) of: " 7- askance, 9-scrooge, 15-hazy, 27-purport, 28-Perchance, 32-

barren, 39-get, 46- jeopardy, 61- crazy, 67-barren, 71- leave, 74-lurch".

Area2: WTs of: "84-I think, 92-threads, 94-tie, 100-be wielded"

Area3: WTs of: "105-power, 106-supreme, 108-rains, 110-pure, 113-undying, 114-treasure, 115-trove". Please see graph (2).

We notice that the negativity is strong in area (1) (major 90-) while the transition is neutral (0 degree) but the positivity in area (3) is major (90). Please see table (1) and figure (2).

In the poem "Odyssey to Enlightenment", the textual movement is also obvious. The intellectual factor here is the "lighting and clarity". We can see the words' lexicon of the poem moves from low degrees of "lighting and clarity" to more potent degrees as shown in the following written graph:

Area (1); Word-times (WT) of: "1-Serpentine, 3-whirled, 8- ripples, 14-hollow, 17- heckled, 18-question, 22- hollowness, 26-harrowing, 31- dark, 32- emptiness".

Area (2): WT of: " 35- Coveted, 38- light, 39- fill, 41- summoned, 43-moon, 50- sun, 51- frenzy, 63-reached, 69- light,75- rays,77- morning, 78- sun".

Area (3): WT of: "100- vapors, 102-remorse, 103-arose, 108- Condensed, 120- Drenched, 130-flagrant 131-light 132-Divine, 162-pure, 164-new, 166-born, 167- pure, 169-sanctified, 180-enlightened whole."

The negativity in area one is very negative (-90), and the transition is medium in positivity (60), while the positivity in area three is very high (90). Please see table (1) and figure (3).

There is a progressive increment in the lighting in the text until it reaches the top in the word-times (132, 162,169, 180).

The Attributive elements of the textual movement

"Resurrection" consists of (40) central attributions and we use term "central" to show that this pointing is functional and not literal. We can see that the negative phrases of non-aliveness and gloomy mode present in the first attributive-times while the potent "thought aliveness" starts at the attributive-time of (12) as shown in the following written graph:

Area (1): Attributive-times (AT) of "1-(Infertile was the womb), 3-(drought had inflicted), 5-(plague of palsy-like malady), 6-(My pen tarried), 7-(tarried to uncertainty), 8-(blank canvas eager), 10-(my pen so mute)"

Area (2): (AT) of " 12-(fine dawn), 13-(rains came), 14-(Plunked heavily), 16-(kicked the grains), 18-(land drenched), 19-(soaked whole), 20-(elated mud bounced), 21-(Swept away was the phantom of drought).

Area (3): (AT) of " 23-(shone the sun), 24-(harvest of roses and jasmines) , 26-(profusion all around), 28- (seeds of ideas), 29- (ideas germinated), 31-(imaginative land), 33-(transformed my barren womb), 35-(gushing pool), 36-(treasure trove) , 37-(dipped my pen), 39-(filled the tarrying canvas) , 40-(with the colors, charismatic and beautiful)"

The negativity is low in area one; (-30) in regard to the intellectual factor, and the area two has faint positivity (30), while the positivty in area three is medium (60). Please see table (1) and figure (4).

As we see the poet started his poem with very sad and gloomy phrases (attributive-time of 1,3,5,6 ,7) then he changed the mood to more reviving state (attributive-time of 12,13,14,16,18,20) then he transferred to more shining attributions (AT of 23,24,26) then the "thought aliveness" reaches its full transfiguration in the last attributions (AT of 36,37,39, 40).

In "To My Muse", there are (33) attributions and the textual movement is clear in the attributive-time line. The intellectual factor in "To My Muse"; the "inspirational and donative presence" moves from a negative field of the inspirational and donative

presence to the positive one as shown in the following written graph.

Area 1: AT of: "2- looks at me askance, 3- Like a scrooge, 5-hazy lines , 8-as the purport, 10-barren of thoughts, 12-get rid of me, 14-is in jeopardy, 18-conjecture crazy, 20-be so barren, 22-leave me in lurch"

Area 2: AT of: "25-think it true, "26-unseen threads, 28-be wielded"

Area 3: AT of: "29-some power, 31-thoughts pure, 33-undying treasure trove"

Regarding the intellectual factor, the negativity is medium in area one (-60), the transition is neutral (0), and the positivity is medium in area three (60) as shown in table (1) and figure (5).

In the attributive-time level we find the poem "Odyssey of Enlightenment" has the same line of transition from negative to transitional then the

positive period regarding the intellectual factor; the lighting and clarity as shown in the following written graph:

Area (1); AT of: "1-Serpentine thoughts, 2- whirled in my phren, 3-Sent ripples, 4-hollow being, 5-I heckled myself, 6-question again, 7-hollowness be ever hallowed, 10-harrowing experiences, 12-dark emptiness, 13-haughty though"

Area (2): AT of: 14-Coveted desperately 15-for light to fill it with, 16-I summoned the moon, 18-I called the sun, 19-fit of frenzy, 30-first rays, 31-the morning sun, 38- vapors of remorse, 39-arose from my heart, 40-condensed there,

Area (3): AT of: 47-flagrant light Divine, 56-something pure, 57-new being born, 58-pure and sanctified, 60- fraught with light, 62- enlightened whole.

We can see that the negativity is medium (60-) in area one, the transition is with medium positivity

(60) in area two and the positivity is very high (90) in area three as shown in table (1) and figure (6).

The sentential elements of the textual movement

At the level of sentences we can see the escalating manner of the intellectual factor "thought aliveness" in "Resurrection". The poem consists of (13) central functional sentences. The negative sentences in regard to the intellectual factor "thought aliveness" present in the first sentential-time (ST) while the potent existence terms present in the middle and the last sentences as we see in the following written graph:

Area (1): Sentential-time (ST) of: (1-Infertile was the womb of my creativity./2-The drought had inflicted upon my thoughts; a plague of palsy-like malady. /3-My pen tarried to uncertainty./ 4-The blank canvas eager to hear and bear the strokes of my pen so mute.)

Area (2): (ST) of: (5-Then, one fine dawn, rains came; plunked heavily on the parched land and kicked the grains of seared dust. / 6-The land drenched and soaked whole. /7-The elated mud bounced, helter-skelter./ 8-Swept away was the phantom of drought./ 9-The rains now ceased and shone the sun.)

Area (3): (ST) of: (10-A harvest of roses and jasmines Sprouted in profusion all around; taking cue from the world "without". / 11-The seeds of ideas germinated in the soil of my imaginative land. /12-And it transformed my barren womb Into a gushing pool of treasure trove./ 13-I dipped my pen in its ink and filled the tarrying canvas with the colours, charismatic and beautiful!

The negativity is medium (-60) in area one and the transition is potent with medium (60) positivity, while it reaches very high level (90) in area three. Please see table (1) and figure (7).

The weak existence has presented in sentential–time (1,2,3,4) after that the more potent existence and "thought aliveness" have presented in sentential-time of (5, 6, 7, 8, 9). The transfiguration of the "thought aliveness" was progressive which at

(ST of 10) inters a high level then it reaches a very high level in (ST of 11,12,13). Please see figure (7).

In "Today my Muse", the text preserves its movement at the level of the sentences where its nine sentences transit from the negative period to transitional one then to the positive period in regard to the intellectual factor.

Area (1): Sentential-time (ST) of: "1-Today my Muse looks at me askance, Like a scrooge, whispering in my ear some hazy lines I can't make out. / 2-Their meaning as well as the purport; perchance she too is barren of thoughts, or she wishes to get rid of me./ 3-My future is in jeopardy, may be future to paint my poesy's canvas or is it just my conjecture crazy? / 4-How can she be so barren? /5-And how can she leave me in lurch? /

Area (2): (ST) of: 6-It can't be, nay! It can't be."/ "7-O' my Muse! I think, and think it true

Area (3): (ST) of: 8-The unseen threads that tie you and me are somewhere be wielded all by some power so supreme."/ 9-That rains thoughts pure on the undying treasure trove!

The negativity is low (-30) in area one, and the positivity is low (30) in transitional area while it is medium (60) in the third area as shown in table (1) and figure (8)

In "Odyssey to Enlightenment!", there is a slow faint intermittent transition from the negative to the positive area but the textual movement is clear at the level of sentential-time as shown in the following written graph:

Area (1); Sentential-time (ST) of: 1-Serpentine thoughts whirled in my phren,sent ripples to the periphery of my hollow being./ 2-I heckled myself with that question again: Would my hollowness be ever hallowed By the harrowing experiences I savoured? 3-My dark emptiness, haughty though, coveted desperately for light to fill it with./ 4-I summoned the moon but it waned. / 5-I called the

sun, in the fit of frenzy, but it was scuttled beyond the horizon by the rotation of earth round its hub. /6-My thought reached to bring in the Betelgeuse many light years away from me.

Area (2): ST of: 7- But its light dwindled away all with the first rays of the morning sun./ 8- What could fill this darkness whole?/ 9-I thought and thought, and thinkingly sunk deep in the nadir of morass ineffable./ 10-The vapours of remorse arose from my heart and condensed there on my eyelashes./ 11-A salty stream of tears did well up, drenched me all, within and without.

Area (3): ST of : 12-All of a sudden, a flagrant light Divine dazzlingly blinded my eyes physical./ 13-My being was wrenched and pounded hard and smoldered in the smithy red-hot./14- Purged was I of all the dross and moulded into something pure./15-A new being born, pure and sanctified./16-The dark emptiness fraught with light./17-Ay! My being was enlightened whole.

The negativity in area one is medium (60), the positivity in area two is medium (60), and high (90) in area three. As you see the transition between the areas of the intellectual factor transfiguration is not strong as in the previous poems which make the graphic figure has some difference. Please see table (1) and figure (9).

In fact while the lexical and attributive expressionism represents the pure phonetic expressive elements the sentential expressions represent the intellectual elements in addition to its phonetic reference and from this explanation we know that the sentence has the major impact on the reader by its intellectual rays.

The textual elements of the textual movement

The formal textual elements represent the collective degree of the transfiguration of the intellectual factor by the previous expressive elements (the words, the attributions and the sentences) and can be obtained from the average of the transfigurations values of three areas of transition which reflect the

interactive fact of these transfiguration elements. So to obtain the final textual transfiguration degrees you should obtain the mean of the lexical, attributive and sentential transfiguration values. The graph can be so complicated but for simplification we will take three areas and show the value at each one as shown in the table (2). And figures (10,11,12).

The Informal Expressive Equivalents (IEE).

In the previous topics, the expressive equivalents were formal (FEEs) but there are internal informal, intellectual and spiritual; conscious and subconscious; linguistic and nonlinguistic expressive equivalents (IEEs).

These informal expressive elements (IEEs) can form more than (60%) of the literary text but they unseen in the writing and to realize and grasp them we need intellectual, psychological and aesthetic analysis in a separated study.

The Figures and Tables

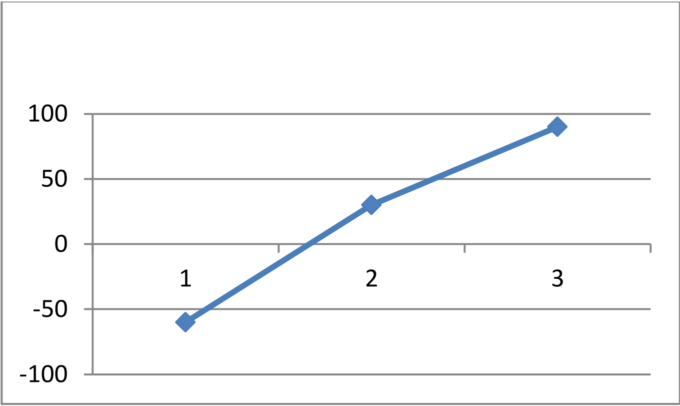


Figure (1): The textual movement in "Resurrection" by the lexical expression in the word- time.

Figure (2): The textual movement in "To My Muse" by the lexical expression in the word- time.

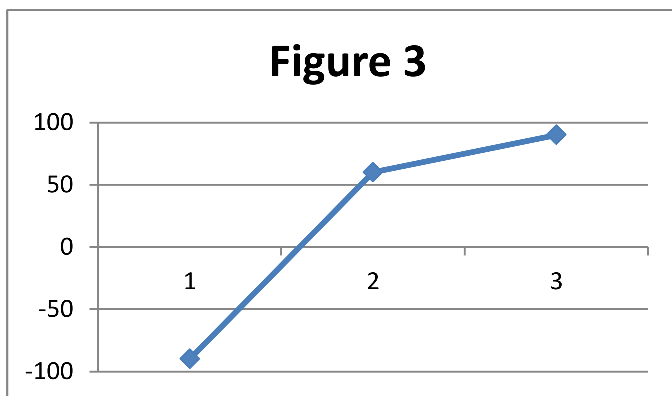


Figure (3): The textual movement in "Odyssey of Enlightenment" by the lexical expression in the word- time.

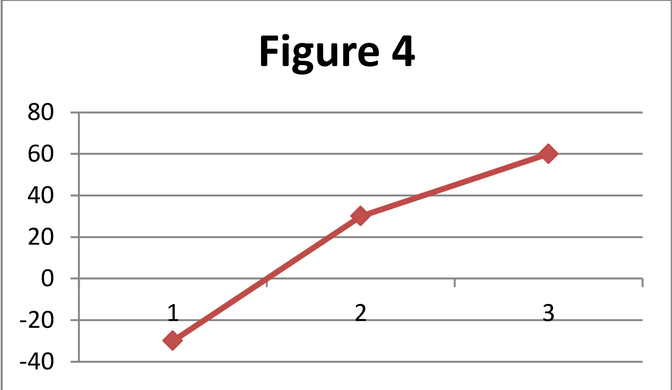


Figure (4): The textual movement in "Resurrection" by the attributive expression on the attributive- time.

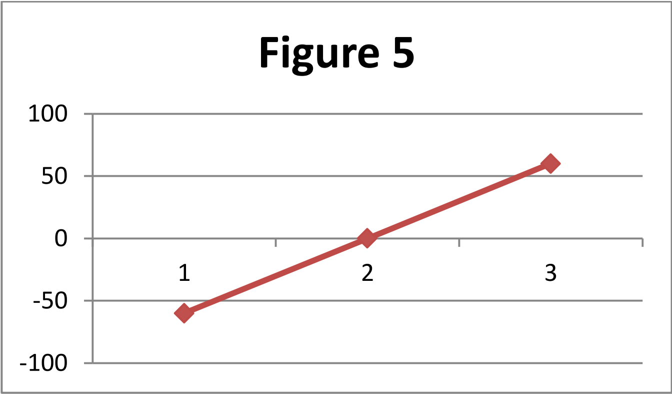


Figure (5): The textual movement in "To My Muse" by the attributive expression on the attributive- time.

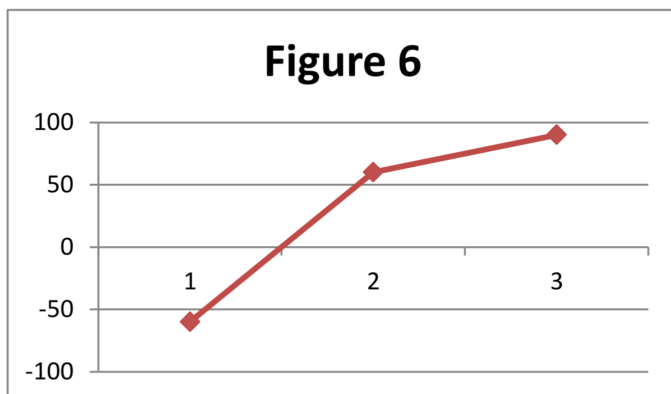
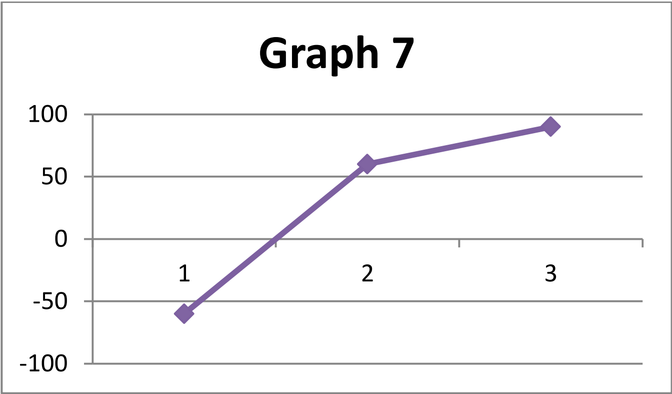


Figure (6): The textual movement in "Odyssey of Enlightenment Muse" by the attributive expression on the attributive- time.



Graph (7): The textual movement in "Resurrection" by the sentential expression on the attributive- time.

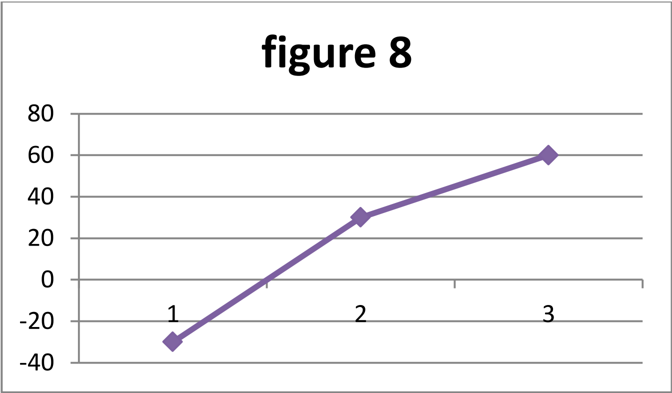


Figure (8): The textual movement in "To My Muse" by the sentential expression on the sentential- time.

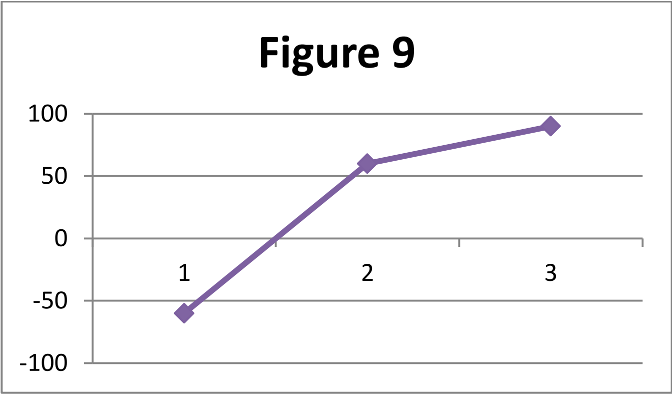


Figure (9): The textual movement in "Odyssey of Enlightenment Muse" by the sentential expression on the sentential- time.

Table (1)			
The factor	Area 1	Area 2	Area 3
LE 1	-60	30	90
LE2	-90	0	90
LE3	-90	60	90
AE 1	-30	30	60
AE2	-60	0	60
AE3	-60	60	90
SE1	-60	60	90
SE2	-30	30	60
SE3	-60	60	90

Table (1): The degrees of the intellectual factor transfiguration in the three poems as a result of the lexical, attributive and sentential expressionism.

E=Expressiveness , L= Lexical , A= attributive

S= Sentential , 1, 2, 3 after E= poem 1, 2, 3.

Table (2)				
The factor	Area One	Area Two	Area Three	Mood
TE1	-50	40	80	23
TE2	-60	10	70	7
TE3	-70	60	90	27

Table (2): The degrees of intellectual factors transfiguration in the three poems as a result of the textual expressionism.

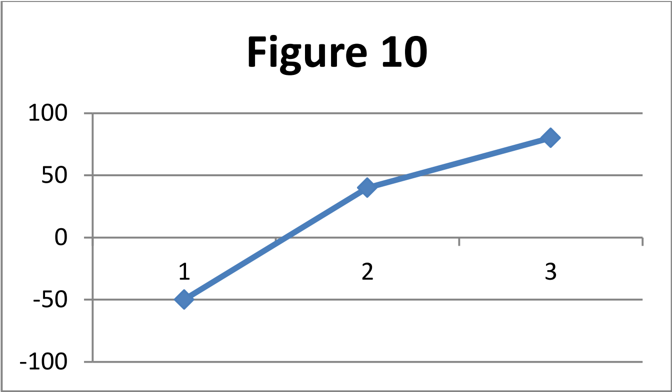


Figure (10): The textual movement in "Resurrection" by the textual expression on the textual- time.

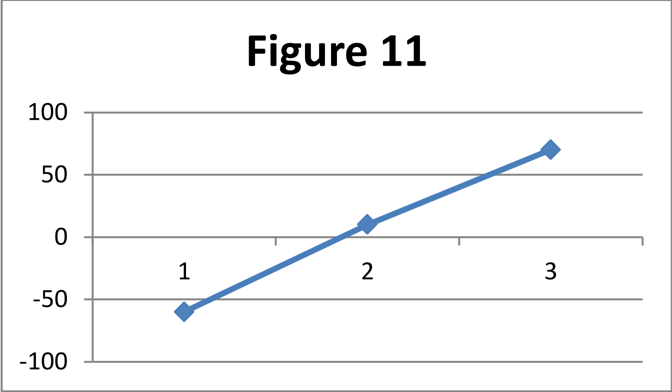


Figure (11): The textual movement in "To My Muse" by the textual expression on the textual-time.

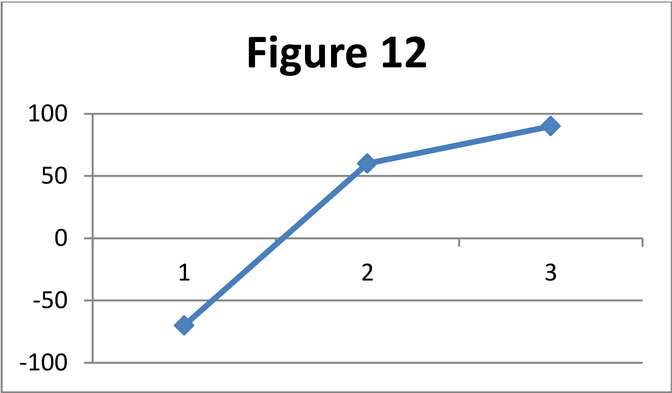


Figure (12): The textual movement in "Odyssey of Enlightenment by the textual expression on the textual- time.

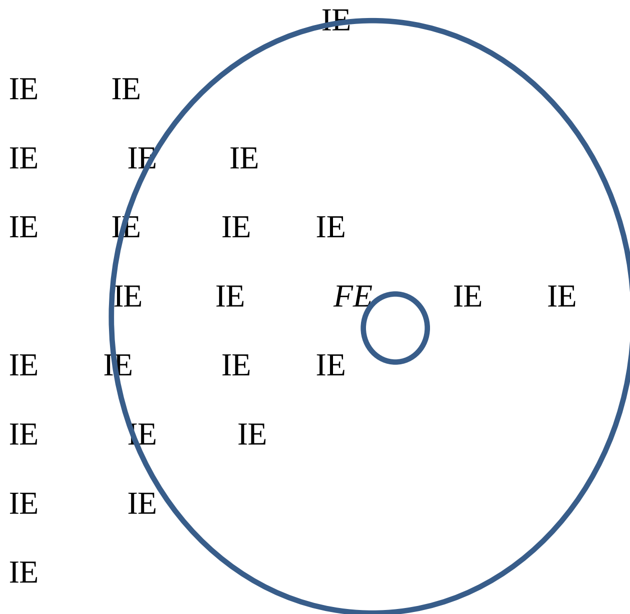


Diagram (1): The formal and the intellectual components of the literary text.

I= Intellectual

F: formal

E: Expressive Element

The Poet

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The Mechanism of Beauty in Withered Petals of Mushtaque Barq

The Mechanism of Beauty

It is uneasy to touch the human depth, but the penetrating poetry can do it. Mushtaque Barq; the Kashmiri poet is one of the poets whose poems can touch our deep internal. This very delicate field in the human experience; I mean the feelings touching cannot occur without a very special artistic elements in the charming creatures. The aesthetic system of these affecting elements we called "the mechanism of beauty."Here, we will seek the aesthetic elements of the mechanism of beauty system in"Withered Petals"; Mushtaque Barq poetry collection.

The Aesthetic Response

Although everything in the aesthetic response can be explained with textual elements in it broad term; I mean the pretextual , the textual and the post-textual (Anwer Ghani, The Literary Expression, 2017), but that aesthetic response is very complex.

The aesthetic response is simply that special emotional experience which occurs in front of the aesthetic creature.

The Primitive and Developed aesthetic response.

The aesthetic response has a very simple and primitive state which is a shared and universal experience. This primary aesthetic response is the very true sign of beauty in a text but in addition to this experience there is a very developed response. While the primitive response need nothing but the clear sense, the developed secondary response need learning and training. There are no cultural differences in the primitive aesthetic response but this difference is obvious in the developed aesthetic response. The developed response is the area of the differences and conflicts. So the difference between readers level affects the develop aesthetic experience and not the primitive one. The first step towards the transfigured aesthetic response is the reader attraction where the reader finds himself as a part in the poem, then the poem will transform from the isolated external thing to a very special and specific thing in regard to the reader. In fact The degree of response proportionates with degree of reader engagement in the text (Anwer Ghani, The Literary Expression, 2017).

The Aesthetic Factors

The aesthetic response towards an artistry piece needs triggers and these triggers can b

be superficial and deep and can be textual and paratextual but the most important factor is the central presence of the reader in this complex system. Every aesthetic factor should have the ability to enhance the intermediate factors between the aesthetic elements and the emotional responder of our souls. These intermediate factors are in part material and in the other site spiritual and emotional (Anwer Ghani, The Literary Expression, 2017). So we have four aspects to deal with in our attempt to discover the lands of aesthetic response towards the poems of "Wethered Petals"

The Superficial aesthetic factors

The textual aesthetic factors

The Deep aesthetic Factors

The paratextual aesthetic factors

The Superficial aesthetic factors

One of the most important factors in poetry which has a big effect on the reader is the whispering disclosure where the author expresses his message

on a very delicate and wavy wings. In the "Prolonged Tussle" (page 9), Mushatque expresses his disclosure with very delicate whisper where he says:

"How this sea is tossing the veils

Like kohl in her wide open eyes

To bring night back after sunrise,

Forests stand on queues, birds on boughs

Her stare is killing, so her side glances."

In these fine piece we find the very smooth description with very lovely whispered disclosure.

The Deep aesthetic Factors

The poet is the writer who can use the mirrors to express his internal. In fact poetry is a mirror and the author souls is a very faint shadow of the deep world of this sorcery mirror. The deep emotional transfiguration is a very artistic expressive experience where the reader finds himself and shares the poet his feelings and it make the bridge towards the very potent and long aesthetic response.

In Mustaque poem "Under the Maple tree" (page 18), we find the deep emotional transfiguration where the reader feels the true, warm and expressive world. In this poem the poet says:

“Under the glum shade of maple

Few leaves of lost love prostrated.

Pasted touches of talcum

To handover much pain painly

Pasted touches of talcum

Soft and silky over my cheeks

And my heart cried mercilessly

Like fallen leaves under jack boots”

This effective piece makes the reader sees the deep psychological wold, and the naked soul of the author and by its very touching strokes make the readers lives the moments and this is the aim of the narrative poetry.

The textual aesthetic factors

In the “Prolonged Tussle” (page 9), Mushatque colored his poem with special lexical mood.

“***How this sea is tossing the veils***

Like kohl in her wide open eyes

To bring night back after sunrise,

Forests stand on queues, birds on boughs

Her stare is killing, so her side glances”

The words; The words; “sea, tossing, veils, kohl, wide,eyes,bring, sunrise, forests, stand, queues, birds, boughs, stare, glance”; these words, which are, descend from the positive, celebrating, and appreciation classes colored the text with their fragrance. A second textual affecting tool here is the expressive phrases like “is tossing the veil”, “to bring the night” , “forests stand on queues” and “her stare is killing.”

The paratextual aesthetic factors

Poetry is beautiful not just by its ideas and craft but there is a very deep artistry factor which is the traveling between the aesthetic fields and this represents the paratextual aesthetic factors.Poetry is beautiful not just by its ideas and craft but there is a very deep artistry factor which is the traveling between the aesthetic fields and this represents the paratextual aesthetic factors. In fact ever words has an emotional weight and the artist sees that

emotional aspect and not the linguistic meaning so when he makes his metaphoric piece, in fact he notes these emotions and not the meaning. By this artistic process the reader finds himself travelled between the emotions lands. In Mustaque poem "Under the Maple tree"(page 18), the readers has a trip between the fields of the described emotions where the poet says:

"***Under the glum shade of maple***

Few leaves of lost love prostrated

Like autumn leaves before the turf

To handover much pain painly

Pasted touches of talcum

Soft and silky over my cheeks

And my heart cried mercilessly

Like fallen leaves under jack boots"

In the piece, every word and every attribute have its unique emotional color, and the time of speech makes the text as a river where the reader has an emotional boat and the author is the boatman. In this system, the emotional directors have a very important role, where they guide the reader to the

charming lands of beauty(Anwer Ghani, The literary expression, 2017). You can see “glum“ in “ “the glum shade of maple, and“ few leave and “lost love ' in “Few leaves of lost love prostrated”, and “before the turf”in “Like autumn leaves before the turf”and “painly” in “To handover much pain painly and so on. These central words don't just meaning directors; but they are emotional directors also.

Chapter Six: Other Aesthetic Styles in Writing

The Aesthetic Directives in Vinita Agrawal Poetry.

Vinita Agrawal is a distinctive literary painter draws the feelings by words. The drawing of emotions by writing is one of the central stylistic features of the highly aesthetic, effective and

unforgettable writing. Here, we will study the stylistic elements in Vinita poetry where the words used to draw the emotion and express the feelings and not just to deliver the meaning.

Poetry is a discovery of deep aesthetic lands in the fields of the consciousness, the subconsciousness, the memory, the soul, and the language. These hidden lands and their magic doors need a discovery leader who can guide the ship towards these lands and nocks their doors. When the reader sees these doors, he will know how to open them because they are his doors, his soul and his knowingness where the magical lands reside and shine like white fields.

That is what is happened within the reading of the aesthetic writing and the author is the leader in this journey. By many textual tools, the poet can guide the reader to that world. The most important textual and stylistic tool to guide the reader and produce the aesthetic effect of the artistic writing is the expressive assignment of the semantic directives.

We use the term "semantic directives" to refer to any word or phrase adds any additional meaning to the essential core of a particular speech like adjectives, adverbs or any linguistic unit behaves like these units.

In the ordinary writing, the essential purpose from the sentences and their elements is

conceptional function, so all the adjectives and the adverbs and any additional descriptive words or phrases are involved in the field of conception and understanding and the eyes of the writer and the reader are fixing on the conceptional value of the text without apparent consideration of the aesthetic elements. This manner of directing of writing and reading is different totally from the situation of the semantic directives in the aesthetic writing like poetry. In the aesthetic writing, the principal purpose of the semantic directives is aesthetic and there are features give the semantic directive its aesthetic function. These textual elements responsible for the aesthetic function can be explained clearly as stylistic features.

One of these features is the lyric expressiveness where the linguistic unit has been filled with a high emotional tone and a big bulk of feelings, so the words have been used to show the feelings and not meaning as a first priority and this is the central stylistic feature of aesthetic writing.

We can find these aesthetic directives abundantly in Vinita poetry to the degree that they form the "expressive lexicon" which is an important non-conceptional expressive tool. The expressive lexicon brings the consciousness of the reader to a special linguistic and emotional field. By this process, the text will have a special linguistic harmony and a distinctive emotional expression and it is phenomenally responsible for production of the

generalized emotional mood of the text. This emotional expression is an aesthetic element in its deep presence and it lies behind the level of meaning so we can say that it is located beyond the meaning From this view we can evaluate the aesthetic value of every semantic directive in a system composed of two elements; the local and partial element where the directive guides the reader to a special aesthetic situation by the words, phrases and sentence, while the second element is general and global on the level of the paragraphs and whole the text. Some directives express a local and partial aesthetic function while others will show only general and global effect but the highest one is the directive which expresses the two functions; the local and the general.

In Vinita’s poem; "Broken"(Inventives 4, Autumn 2017) we can find the aesthetic directives which they sum the local lyric phrasal and the general textual expressive functions. The obvious linguistic field in the poem is the" Breaking" as the title signs. We will see how the semantic directives in this poem guide us to discover the hidden lands and their doors by two tools; the first is the uncovering of amazing local emotional blocks by the lyric expressiveness of the aesthetic directives and the second is the creation the generalized textual mood and its world by the expressive lexicon .

In "Broken" we can see: "broken/ broken home/ chopped tree / life ruthlessly axed / face of pain / Breath broken/ plundered/cold meat / now dead / aged wind "

These words by themseves, without compound meaning of the sentence, produce a gloomy mood and a cheerless face colors the poem. This is the tansfiguration of the expressive lexicon, and all these emotional effects have been resulted from its power. The letter of the text reach us by that expressive tool before the system of meaning. This state where the letter of the text reaches the reader before the meaning is the central coner in the abstract writing.

This effect is the general aesthetic function of the directives which is different from the local aesthetic effect where the directives uncover the deep emotional block within the small linguistic unit as the sentence or phrase.

We see the major effect of thses adjectives:

Broken in " broken home"

Chopped in "chopped tree trunk"

And we can see the major effect of this adverb :

Ruthlessly in "ruthlessly axed"

We see the powerful directing effect of these words and the important addituonal expressive function with strong emotions and emotive lyricism.

The additve expressive function of the leguistic elements in addition to the cimprehesion purpose is the central factor in the aesthetic value of these elements and the degree of the aesthetic value propotionates with the wideness and the depth of the emotional experience expressed by these tools.

While we find Vinita had used the short adjectives and adverbs to express the deep lyricism in some places in the poem, she have used longer linguistic elements to enrich the local expressive sysytem and the general textual mood with the expressive letter and an additional emotional blocks , as we see in the following exaples:

" This broken home is like a chopped tree trunk"

" Rime's leftovers straggle the trashcan like cold meat"

" So this is how things break in this world'

" This is how hope loses altitude"

The poem: **Broken by Vinita Agrawal**

(Inventives magazine, Issue 4, May 2017)

This broken home is like a chopped tree trunk

Showing rings of life ruthlessly axed

Leaving behind an upturned patellar face of pain

Breath broken in a cinch

Its lode of warmth is plundered

Rime's leftovers straggle the trashcan like cold meat

I sense the condors circling above, in my bones

As they scavenge for the rich, juicy morsels of a home, now dead

The aged wind is weary of reviving fires so often doused

It's shoulders too weak to carry ashes heavy with severing

So this is how things break in this world

This is how hope loses altitude

There must be someone to blame

There must also be someone who will lead me back to myself

The Minimalism in Poetry

Poetry has a soul and body. The pre-textual elements are the soul and the textual artistic elements are the body. The pre-texual elements are the psychological, cultural and the ideological basis of the poet (Anwer Ghani; The Literary Expressionism). What will happen if the poet introduce the poetry soul without body. Yes, that is the minimalism in poetry where the ideas transfigure by themselves with minimal textual shape. The minimalism is type of abstract and of course not the abstract text but abstract soul .

Technically the minimalist poem is the poem with minimal words to express the idea and it can range from one letter (one letter poem), one word poem , one line poem, three lines poem and middle size concentrated poem .

We find the one letter and one word poem in Anwer Ghani minimalism. In tessellation 1 (the poetry collection of 2017) we find one letter poem titled (W)

One Letter Poem (W

W

To read the one letter poem you should know the poet to know his paratextual elements. Anwer Ghani is from Iraq; the wars land and his poetry filled with the war themes, so we can realize that the (W) in (W) poem refers to (war) to express its effect and impaction on the poet and his people.

Another one letter poem of Anwar is titled (T) from his collection (TRUMP(

One Letter Poem

T

When we know that Anwer write a poetry book on USA President Donald Trump and his policy in middle east titled (Trump) and this poem from this collection we can realize that this (T) refers to Mr. (Trump.(

So the information about the pre-textual elements are important to read the one letter poem and this is also correct ti the one word poem.

In Tessellation 1 of Anwer Ghani we find many poems of one word poems like poem titles (Warsson: (

One Word Poem

Warsson

By the previous information and explanation, we can see that this word is a compound system of two word (wars) and (son), and this phrase (wars son) occurs repeatedly in Anwar poetry.

Another one word poem of Anwer Ghani titled (Farmersson:(

One Word Poem

Farmersson

And when we know that the poet is a farmers' son and the phrase of (Farmers son) appears so much in his poetry we can see that this (farmersson) refers to that phrases. These piece represent the (extreme minimalism) and from the extreme minimalism is the (two words poem). Also in (Tessellation

1),there are many (two words poem) like a poem titles (Red Tears:(

Two Word Poem

RED TEARS

And when we remember that the poet is from the wars land, we know that these two words refers the wars catastrophes and killing and the red is the sing of the blood.

Another type of minimalism of poetry can be one line, three lines and this the usual minimalism and there is a long minimalism which represented by a middle size condensed concentrated poems.

Examples of the usual minimalism are Haiku poetry, like the following Ahlam Albyati:

1*..*Combs her hair

Like the sun

A tree on the bank

2*..*Wet

Under the apple tree

The street cat

We can see the beautiful whispering in these pieces with very limited expression and disclosure.

Another example of minimalistic Haiku also appears with we can find this in the following pieces

Radhwan Alghezzi

1**..**Above the captain's hat

mostly

the moon falls asleep.

2** ...**From the mouth of the frog

In the summer's nights

the moon bathed.

We can see the concentrated language and the very limited expressive field but as we know the characters of Haiku make the para-textual depth appear limited despite the artistic and symbolic elements of these minimalistic pieces.

The last type of minimalism is the middle size poem minimalism where the poem had been written with very concentrated language like ""Smiley Dawn" by Karima Dahmani.

"***Smiley Dawn***"

Karima Dahmani

She Whispers to me_ :

Cork stones love the Arab world

Whenever

The wave took her

She returned to the Shore with resistance

Temptations of the alienation

Asks for help

Of marine balconies

Which picks out the moonlight

Your name, our Arab homeland

Is more wonderful than the democracies

Your Drops are watches in my wrist

You are the center of gravity

From your flowers

The dawn gets up

To learn the sun the presence.

We can see the very concentrated idea and the very limited expressive tools in a very compact piece.

The abstract disclosure

In the abstract writing, the text consists of feelings and not meanings, where the words bear feelings, emotions and sentiments while the conception and comprehension are postponed and this is in contrary with ordinary writing. We find these features in Huada Asseeni poem " The Coldness Fruits".

In a part of "The Coldness Fruits", Huada Asseeni says:

"The wind birds are hungry; knock the groan seed. Clouds have chilled while the moon has tramped on the outdoors' sidewalks with begging of the lovers whispers to warm his fingers."

In the piece we see that the emotions reach us before the meaning so the textual aim and its message reach the reader before the comprehension of the meaning and this is the central part in abstract poetry.

The Iditionl Allegorry In Echo Pillars Of Nothingness

Echo The Pillars of Nothingness is a poetry collection by the Bangladishi poet Malequl Haque,

and it was released in 2015. The collection consists of sixty-four short to middle free verse poems with titles belong to the linguistic fields of spirituality, abstract and resurrection. We can find the concept of " you" so potent in these poems while we see the truth and seeking are the overpowering message.

From the stylistic view, the major type of poetic metaphor in the poems is the ideational allegory which means that allegory occur s at the level of the sentences and paragraphs and the expression of intentional idea and meaning are totally shadowed and symbolized by the textual meaning (two lines of meaning)and this is standing in contrary with the second type of poetic metaphor which appears at the level of the words so the intentional and the textual meanings are the same (one line of meaning).(Anwer Ghani, The Literary Expression, 2016).

The symbolism, imagery and metaphor in a text can occur in the level of the words or in the level of the sentences and paragraphs. In the first case when the metaphor and symbolism occur in the level of the words there will be one line of meaning where the textual meaning is the same with deep in intentional meaning while in the second type where the imagery occurs in the level of the sentences or the paragraphs there will be two lines of meaning the textual meaning and the intentional meaning.

In fact while the word-like allegory is the common type of poetic metaphor and reflects the high feeling and sensation of he words the ideational allegory is uncommon and in addition to the high level of feelings of expression elements

and things in it, it represents the field of deep poetic factors. The allegory in words repres ents the superficial poetic factor in a text but can be a mirror of a very usual and non-poetic meaning, but the allegory in sentence is constantly a reflection of a deep poetic meaning. Although the soul can feel aesthetically the word-like allegory even when it is just a plying of words but the major glory and transfiguration of poetry and language arts is in the real deep poetic meaning where the allegory appears at the level of sentences. In Echo Pillars of Nothingness poems, we can see that "ideational allegory " in many pieces as in " Canvas of eternal joy"

When the blossom is shed by a gusty wind,
Fruits come in the form of a flying kite;
You start to swim in the ark of Noah
As a restless lover, yielding to his soul.
Lonely bird, break the seal of silence forever.
How can it be known to you that in the
Shade of your silence
You could collect all the pieces of a bird
scattered on the canvas of eternity?

This piece is high expressionistic one with very individual symbolism and view, and the allegory of the idea is the real poetic elements although there is a traditional imagery. Some words in the poems won a new textual symbolism like "kite, ark of Noah, bird, canvas and eternity" and this type of productive symbolism represents the deep feeling of the things and the unique view about them. It is so clear that the poem has two worlds; the structural

textual world and the deep intentional world. This parallel system of meaning and the big diversity between the textual meaning and the intentional meaning is the cornerstone of the ideational allegory. The parallel world, the speech diversity and the ideational allegory are the factors of the dream language and this complex system gives the poetry features of narrative.

Another example of the ideational allegory is the "Submissions" poem.

Green leaves are lost, yellow spring is diving slowly; with
you I perused myself into all forbidden, like the coldest
worlds.
I've unlearnt your belief during my swim to life!
Everything was betrayed in this blessed hour of blooming;
I've been waiting for long (with humble submission) to
make my future.
Oh, why I speak, when all in vain, flow as cold dewdrops!?

In fact Hague is some pieces of this collection expressed his poetry is a smi- prose poetry style and sometime the typical prose poetry appears with high level of poetry. In "Submission" there is a large step towards prose poetry with the parallel expressive world and ideational allegory. I can understand the need for "Narrative lyricism" in poetry of Haque and the conscious and subconscious transfiguration of prose poetry in his writing. Narrative lyricism is the cornerstone

of prose poetry and the ideational allegory needs this style for the full transfiguration. (Anwer Ghani, The Narrative Lyricism, 2015).

"Submission" can be a good example to show the difference between the "ideational allegory" and the "word-like allegory" where we see the ideational allegory with dreamy language and the parallel world in the first part of the poem while the second part represents the word-like allegory with one world and realistic language as show in the following:

The ideational allegory with parallel world and dreamy language:

(Green leaves are lost, yellow spring is diving slowly; with
you I perused myself into all forbidden, like the coldest
worlds)
The wordlike allegory with one world and realistic language:
(I've unlearnt your belief during my swim to life!
Everything was betrayed in this blessed hour of blooming;
I've been waiting for long (with humble submission) to
make my future.)
But in the last sentence we can see the parallel word and the ideational allegory return"

(Oh, why I speak, when all in vain, flow as cold dewdrops!?)
This type of expression where the imagery speech alternates with the realistic one we call "The Wavy

writing" and it is a very important tool to produce the sweet, familiar nd penetrating symbolism.(Anwer Ghani, Expressive Narrative, 2017).

The Polyphoniy In Fadhila Messai Poetry

Many literary theorists like Bakhtin doubted the possibility of polyphony in poetry due to its monophonic nature but the answers were big and fast against Bakhtin from his Russian friends(Anwar Jaber; The Literary Expression; 2017).

Polyphony means the presence of multiple visions and ideological sounds in the text where the author voice is not clear, and this type of writing needs narration, so it can find itself in the narrative poetry. (Anwar Jaber, Expressive narrative 2017).

Fadhila Messai is a Tunesian poetess writes free poems with narrative basis, and this narrative nature make the way so easy for the occurance of polyphony in her

poetry. Here we will deal with the polyphonic elements in Fadhila narrative poetry.

In her poem "DEPARTURE" , there are very obvious polyphonic features in a narrtive poetic text. We don't need so much to show the narrative structure of the poem where the author say:

"On the third day of June

My life departed

He chose the dark nothingness

To be his abode

Then my heart departed

Followed by my body

I remained alone"

And with this style the poem continues its narration.

The polyphony has textual elements; like the appearance of more than one idea, more than one vision and more than one voice with conflict and serious discussion.If the text appears with a harmony in its vision and ideas, there will be the monophony.In polyphony the

voice of the author is minimal and may disappear totally or at least it is one of the multiple voices.The polyphony in poetry is a very artistic creation.

In "Departure" we find multiple voices and visions:

The first voice; the voice of the author; "My and I": "My life departed....... /
Then my heart departed /Followed by my b ody/ I remained alone"

The second voice; the voice of "HE' : "He chose the dark nothingness/ To be his abode."

the third voice; the voice of "telephone: "A telephone beside me / Has made/A solemn promise / Never again to ring"

The fouth voice; the voice of Majunun: 'Majnun, whom the deserts of trials have /banished Wept for my condition"

The fifth voice ; the voice of Ablah :"And Ablah called me saying/ O my kinswoman"

The sixth voice; the voice of "She" : "She said: yes indeed/ ....She said: it is quite so"

The seventh voice; the voice of "You": You shall count the years as seconds / You shall plant thorns in one hand"

In fact the polyphony in this poem reaches its transfiguration at a dialogue part where we find this piece:

"I said: my heart and life

She said: yes indeed

I said: my joy and sorrow

She said: it is quite so

I said: my today and yesterday are both gone

She said: as you say"

Despite the agreement but the presence of this type of expression reflects the deep polyphony and represents the transfiguration of the paratextual factors in the text. The text is not just that we see on the paper but there are deep factors from the past and from the future; from the author and from the reader; these factors have pressure on the writing, and they have

a paratextual world. (Anwar Jaber; The Lietrary Expression; 2017)

We can see the primary and united deep message for all these voice but poetry is a mirror and the paratextual factors consciously and subconsciously try to appear with full transfiguration. Although the author chooses that style of dialogue and narrative to express her message but this style also reflects the deep presence of these voice in the author paratextual world.

The poem:

DEPARTURE

Fdhila Messai

On the third day of June

My life departed

He chose the dark nothingness

To be his abode

Then my heart departed

Followed by my body

I remained alone

By myself, roaming the streets of void

And pacing the labyrinthine capsule of time

He neither said goodbye

Nor thank you sweetheart

The journey came to an end

Yet he neither explained nor apologized

A year went by slowly

As if it were a thousand years

Months and holidays

Rolled away with a retarded tempo

While , I, at his door

Waited for his homing pigeons and red roses

A telephone beside me

Has made

A solemn promise

Never again to ring

Majnun, whom the deserts of trials have banished

Wept for my condition

And Ablah called me saying

O my kinswoman

Take as a good example

Myself and Antarah

Qais and Lubna

Al-Majnun and Layla

And the rest of the lovers

Throughout eternity

I said: my heart and life

She said: yes indeed

I said: my joy and sorrow

She said: it is quite so

I said: my today and yesterday are both gone

She said: as you say

And by the way

You shall count the years as seconds

And count the sand and the stones

You shall plant thorns in one hand

And cactus flowers in the other

And still wander: where is the pain

The Utmost Disclosure in Damya Malikashhe’s Expressive narrative poetry

"The Leaving of the Gulls" is a narrative poetry collection of the Arabian poetess Damya Malikshhe consists of twenty fife middle size prose poems in three thousand and five hundreds words. The follower of Damya writing realizes that she is good in penetrating the readers depth with a big disclosure and she is very good in usage of the semantic directors to guide her meanings towards a deep destination with artistic and aesthetic elements.

Expressive narrative poetry which Damya has used offers a good free area for expressive disclosure. In a short sentence, Expressive narrative prose poetry means a narrative superficial structure of a deep poetic structure. The expressive narrative prose poetry is an Arabian writers group writes the prose poetry with a superficial narrative structure and deep poetic structure so the text has been composed

of feelings and emotions instead of meaning and symbols with a very close step from the abstract poetry. (Tajdeed magazine, 2016).

Expressive narrative aids the writer to sail deeply in his poetry without alienation or ambiguity in a sweet and familiar narrative texture and this is the miracle of the expressive narrative where the innermost poetry associate with sweetness and this is in contrary to the traditional poetry where the symbolism makes an ambiguity.

The words which are sharing the same meaning differ in the potency and some details which may be related to feelings and some of these words may bring the most powerful and maximal expression. Utmost disclosure is a writing style consists of the outermost expressive world with a very severe psychological and intellectual expression. So we have two elements in the utmost disclosure system; first the deep psychological and intellectual structure, and the second is the expressive superficial structure. Utmost disclosure can transfigure by one of them or by both.

One of the characters of the expressive narrative is the propensity towards the outermost emotional point in the speech, and this is the expressional extremism.

It is so clear that the poetess has filled here collection sentences with huge amount of feelings which reflect the deep realization of the things and

their effects on the souls. We are here not to explain the psychological or the thematic bases of the poetess because this is another research but we try to seek the stylistic elements by which the poetess reaches the state of the utmost disclosure. That is to say we try to trace the textual features of the utmost disclosure and how the utmost disclosure differs from the traditional disclosure stylistically.

The quantitative stylistic literary study which depends on the statistic and excremental research is the most effective tool to observe the stylistic elements by which the aesthetic factor or the artistry concept has transfigured. We don’t use term "critique" because in addition to the vague meaning of this word from practical view, I think that the era of criticism has gone and we are in the era of literary theory and the literary analysis.

In "A Shelter" poem we find the deep and superficial present where the poetess says:

"The ruin breaks you while you inherit your stupidity which is sealed with isolation. They have spat on your face but you still create excuses suit your sadness. You are nothing but a discarded body will be stepped on by the absence feet. You select your arrogant death from the trifles of the stagnant existence.

We may not need any word to show that the poetess has used the outermost expression in her piece like the following words: " ruin/

breaks/stupidity/spitted/ sadness/ discarded/ stepped on/ absence / feet/ death/ trifles / stagnant). This lexicon has found an expressional mood characterized by a sever disclosure and deeply uncovered the psychological state of the writer. Damya has succeeded to deliver her intellectual, psychological and emotional status by tis lexicon and we may not need the sentences to grasp these situations. This system of full expression just by the lexicon we call "the lexical expressionism" (Anwer Ghani, The Literary Expression, volume 3, 2016 (Arabic edition).

This type of the stylistic elements by which the utmost disclosure has transfigured represents the superficial elements, or in precise term it represent the system of the disclosure elements which occur in the superficial structure of the text. In addition to this superficial expressive system, we find the deep expressive system where the deep disclosure elements. We can see the psychological and emotional situation which the poetess described it at which the second person is in a ruin state which has destroyed it totally; "The ruin breaks you." He is the inheritance of stupidity, isolation and absence. He is that ignoble thing on his face the spitting has come after and the feet have stepped on. He is that dead and the stagnant existence. The poetess has succeeded to show her second person miserable stat and her psychological and emotional state.

In her poem "The Shed Stars", we find the utmost disclosure with high transfiguration where the poetess said:

"I have entered my myth with silence; chewing visions which are not mine and stealing from the language trifles what makes me glad. I lean my back to the yellow emptiness where the bloody winds have stayed at my shadows."

We can find that the poetess has attained the deep textual intellectual and psychological elements of the disclosure in addition to the superficial textual factors which represented by the expressive meaningful elements. She has entered her myth with silence chewing visions of others with alienation where the stealing of illusionary gladness and the very empty emptiness.

This was from the deep disclosure while the superficial structural elements have occurred with extreme words in a system of expressional extremism which is a system of the very high and very severe expression, uncovering and disclosure. (Anwer Ghani, The Literary Expression, volume 4, 2017 (Arabic edition).

We find the words of this piece have two degrees from the view of extremity; the highly extreme type represented by the following; " Myth/ chewing/ steal/ trifles/ emptiness/ bloody) while the second type which is less extremely in disclosure has been represented by the following; " entered/

back/ yellow/ stay) but obviously the final color and mood of the text is the result of the most extreme type.

In this piece in addition to the previous elements, we find another type of superficial disclosure elements represented by the attributions. In fact the superficial expressive disclosure can present in three types at three levels; the words levels where we find the "lexical expressionism", the attributional level where we find "the attributive expressionism" and finally at the level of sentences, the paragraphs and the texts and this form the " tessellated expressionism". (Anwer Ghani, The Literary Expression, volume 3, 2016 (Arabic edition).

So in summer, the utmost disclosure can be at the deep or the superficial expressive systems and the last can be lexical, attributive and tessellated expressionism. I have explained some examples of all these types except the tessellated expressionism and here I will seek the tessellated expressive system in Damya's poem titles "Reparation". Tessellation is the condition mimics the state of mosaic where the pieces are separated but the united by the final, global and higher idea or system. The writing pieces are different in the subject and the object and story but they are in deep harmony and have one affair and one message. If the tessellation has occurred at the level of sentences in one text, there will be the internal

tessellation but if it is occurred in the level of texts and poems, there will be the external tessellation. ((Anwer Ghani, The Literary Expression, volume 5, 2018 (Arabic edition).

In her narrative poem " reparation", the narration was not for chronological and logical unites but it is a narration of poetic fragmented elements and if we remove the "I" and "You" from the sentences we will find the fragmentation very clear.

But these separated linguistic unites have a united message, idea and affair. These illogical and imagery poetic unites have appeared in a logical narrative space producing a distinctive expressive narrative prose poetry. This feature of severe fragmentation and high imagery state is the most differentiation feature which differentiate the expressive narrative prose poetry from the traditional prose poetry and put Damya Malikshhe in the list of the typical expressive narrative writers.

The Styles of the Disclosure in the Feminine Arabic Poetry

Poetry is a disclosure and the clear disclosure is the constant feature of the feminine poetry where feelings transfigure with very clear faces. The poetic experience of the Arabic poetess is very wide

and deep so we can see different styles of disclosure in the Arabic feminine poetry. We can differentiate four type of disclosure in feminine Arabic poetry; the free lyric disclosure, the expressive narrative disclosure, prose poetic disclosure and abstract disclosure

The free lyric disclosure

Jamila Atoui expresses her feelings in a free style where the words spread in free lyric piece. We find these features in her poem "The story of the letter".

In a part of "The story of the letter" , Jamila Balti Atoui said:

Whenever the pain blockade me

I restore to you my friend

Spreading my hidden yearning

Burden you with my years pain

And you receive it with patience

Draw it a smoky cloud

You hug the silence

A tale in the ear of time"

The prose poetic disclosure

The prose disclosure is a very powerful disclosure and usually colored with clear feelings.We find these features in "Fatma Saadallah poem " The tree’s speech" .

In here narrative prose poetry, "Fatma Saadallah" said:

"One day, my old tree said: climbing is not always a movement towards the summit of a mountain, it can be a trip straight ahead in the depth of yourself. Traveling is not always out but it can be a great tour into your soul.

-Begin again, it continues, don’t turn back you’re lucky to see in front of you. It is time to choose to be different, to have your style and your touch."

The narrative lyric disclosure

The expressive narrative disclosure with narrative expressionism is a very special Arabic style where the poetic elements have been narrated in a prose text. These features are clear Maram attya poem " His Eyes Alter Her To An Almond Tree" and Rahma Innab poem " A memory shies with yearning"

In a imagery part of "His Eyes Alter Her To An Almond Tree" Maram Attya says:

"Emerald seems like a pale fish in a drying sea or as a yellow leaf ravaged by storms, so she jumps to the sand bank. Suddenly a skillful peasant sees her. He peels her thick sadness and combs her hair with love and longing. He implants her in the deepness of his brown eyes while his blessing hands altering her to an almond tree in spring."

And in a very expressive part of "A memory shies with yearning" , Rahmeh Innab said:

"With a lot of yearning, you erase my migrant fear; undress my worry which is growing on my eyes. You near slowly, scattering the dew covers on your elegant lily where a sent out fragrance moans whenever your perfume has flow over in her flasks."

Here the text is composed of poetic imagery unites but they are arranged in a narrative text so this type of disclosure is in the middle between free lyric poetry and prose poetry and by these features it differs from prose poetry.

Chapter Seven: The quantitative Stylistic and the Law of Beauty

We are now in front of many facts about the beautiful artistic writing:

First: In the last twenty years, the writing beautifulness and artistry in our awareness have been transmitted from the aesthetic view into the expressive view. Now the creative people concern with feeling expression more than the aesthetic applications.

Second: We can differentiate three eras of stylistic approaches about the beautifulness and artistry in the writing, the pre-modernism which concerns with power of the meaning connection, the modernism which concerns with aesthetic of the writing and the post modernism, the present era, which concerns with powerful feeling expression.

Third: In our globalisation and post-globalisation era, there is a powerful feeling and practice of free writing which doesn't or shouldn't observe the rules, the laws or the traditions in the beautiful writing, the literature, even the genre.

Fourth: Now, we are in front of new literary writing which doesn't fit or doesn't want to follow any genre classification, it is a non-genric or trans-generic writing.

Five: In this very free seeking era, why we need to study the stylistic elements of the present artistic writing and its law?

I will answer the last question first and the other points I will deal with through the chapters of the book. In fact the human is a very selective creature and always seeking the better, and appreciate the best and imitate it, this is a point. In other aspect the deep humanistic instinctual recognition or experience, despite its truthfulness, it is vague and can't exit from the primary view for the world things while the soul is a very complex and a highly knowing creature and can't satisfied by the primary instinctual experience, so it needs the intellectual experience and analysis to reach its goals in everything, not just in aesthetic and beauty. In the process of the analysis, the intellectual recognition and the systematic differentiation of our experiences about the beautiful writing, we don't add or invent something, not present in the text or in the writing or we put some elements which they are strange to the instinctual experience, but in fact, the intellectual analysis of the beautiful writing is a thorough analysis of the instinctual experience. Yes, our intellectual experience is always an analysis of our instinctual experience. So this book is a collection of intellectual analysis of the instinctual experiences in different aspects of the beautiful writing. So, I won't find a new thing, but I will try to show what is present. I believe absolutely that the mind can't find anything but just a tool to

explain what the instinct knows and experiences. The mind knows nothing new but shows us what we know.

I made the chapters short, clear and concentrated on one idea to follow the souls of the present reader who doesn’t like the long and the complex writing. We are now in the era of the “general reader", and we should leave the remnant of modernism; I mean the era of the “selected reader”. The seeking of the selected reader is killing to the literature and its aesthetic and social goals. Even the critic, the theoretic or the analytic essays should be clear, beautiful and widely interested.

I will follow these rules, and I will try to deals with very clear and true instinctual elements in the experience of the artistic, so this book is for all of us, the reader, the writer, the non-reader and the non-writer instinctual appreciators of the beautiful writing . When we talk about our writing, we talk about our speech, but the writing is the formal and the external presence of the speaking and it is widely used as a connective and a literary tool.

The Profitability

One of the deep and constant instinctual living factors is the profitability in human behavior. Human in every action, they watch the cost and

benefit, and any decision is made depending on the cost-benefit relation. Human in every action, they watch the cost and benefit, and any decision is made depending on the cost-benefit relation. In the speaking, the people try to produce a same idea with minimal words and in the artistic writing, the people try to show and conduct the same feelings, artistry and meanings by minimal textual elements. The reader will see by his deep instinct the volume of artistry and feeling in the text in comparison to the size of text.

The relation between the general profitability, the cost and the benefit can be shown in the following equation:

Profitability volume of Benefit/size of cost.

Note: I didn't get this equation from any reference.

If we condense with lenience all the goals (benefits) of writing in the system of meanings and all the textual artistic in(text size), we can explain the profitability law in writing as in the following equation:

Profitability = meaning/text

P= M / T.

Where the profitability is the profitability in writing or speech.

The term “meaning” in the equation basically involves the feelings, ideas and other writer’ related factors while the term “text” involves the number of words, the rhetoric elements (artistic elements) and the deviation from the ordinary expression.

The more artistic writing the more benefit in relation to cost and a wider gab between the writer profitability and ordinary profitability.

The following chapters will be applications of the concepts of this law. That is to say they will be a details explanation of this law.

The Individuality

Everything has two aspects of existence; first: the generalized global existence as a thing between the things while the second is the special individual existence in regard to each thing separately, so the global existenece is one and limited while the individual one is infinite and its number is the number of all things. The same thing is present in the knowledge of the realizers about the thing where there is a global meaning and individual meaning; the first is one and limited while the other is infinite.

Everything has two aspects in its presence as an existing thing (existence) and as a concept (meaning). The factors of existence are represented by the effect and the factors of meaning represented by features. So the degree of effect is the degree of existence and the degree of features is the degree of meaning and we can draw this in the following equations:

Existence = effectiveness The same thing is present in the knowledge of the realizers about the thing where there is a global meaning and individual meaning;.

Meaning = featuring (the number of features and their degrees, either negative or positive).

In the artistic writing the important aspect is the meaning aspect and its transfiguration represented by the artistic stylistic deviation. So expressionism in writing depends totally on the aesthetic individuality in the style.So:

The stylistic individuality proportionates with stylistic features in the text that are differ and deviated from the general style with beauty production and there are two degrees of artistic stylistic individuality, the creative stylistic individuality and the writer stylistic individuality. So the expressionism is the result of summation of creativity in comparison to the general people and

the individual writer style. So, the law of expressionism in writing can be represented by the following:

The degree of individuality in a text proportionates with the deviation from what is usual with artistic effect. Everything has a function as image, and to be usual or normal it should occur in the usual cooperative and normal clear image with limited symbolism. Any decrease in the cooperativity will result in deviation and individuity

The Expressionism

The measure effect of the expressionism is the increment of meanings volume in a given text. So in every size of speech or text, the volume of meaning is proportionatin' with degree of expressionism. Every text has a power of conduction of meaning, and there are general power which is shared by general people in their speech but the expressionism increase this power. In the ordinary speech, the meanings of the text equal the number of complete smallest sentences, but the expressionism can increase the number of meaning in given text.

Overriding in witing is the imaginary.

In the writing, the function of words is transmission of meaning and formation of their symbolism. The function is the effectiveness in transmission of the ordinary meaning, and the symbolism is the number of circles of interpretations.

The Primary and Secondary Concepts

First There are two types of comprehensive thing which can be realized and recognised by the mind first the primary thing or processes which they are perceptive and the second are the secondary which they are analytic . The primary concepts or activities may occur as secondary process but with time and establishment become primary. The difference between two that the primary activity is a direct activity of the brain and no need to gain it from other things while the secondary things are the result of analysis. We should define the primary factors by clear and known definitions while the secondaries can be defined by the primary things.

The important primary subjects include the following: Thing, Language, Existence, Intellect, Meaning, Writing.

It is so clear that these things are primary and no need for explanation by other concept.

The Essential, The Analytic and the Linguistic existence.

Second there are aspect of existence on a thing, the essential existence, the analytic (minded) and the linguistic existence. The base that all refer to the same facts but we need tools to talk about that fact in each existence, these tools we call them "the equivalents" when we need to talk linquesticly about a fact in a thing we need the linguestic equevalent of that fact.

The Law of Beauty

Beauty is a complex analytic phenomenon result from the interaction between many secondary elements. The aesthetic elements are two types; the first is qualitative type pointing the aesthetic in a point in a given time or place, the second the quantitative which represent the quantitive and the presence in regard the size and time. the first is qualitative type pointing the aesthetic in a point in a given time or place, the second the quantitative which represent the quantitive and the presence in regard the size and time.

First: The Qualitative type can be creative in the work, or responsive in the viewer mind or universal composed of both.

what the author wants to say. what the author wants to say.

Proffesionality: the fitness of the work to the rules

Symbolism: the circle of interpretations.

Emotion: the bulk of feelings in the work.

Art = proffesionality + message

Style (authorial) = symboli + emotion

creativity = artistry × authorial 2

Responsivity (appreciation) system

Enjoyment

Passivity

attraction

Astonishment = passivity + enjoyment

Appreciation = attraction + enjoyment

Love = appreciation astonishment

Appreciation = attraction + enjoyment

Beauty (aesthetic) = love × creativity 2

Responsivity (appreciation) system

satisfaction = love 2× creativity

So

((Beauty = love × creativity 2

love = appreciation × astonish

creativity = artistry × style 2

Beauty = appreciation × astonish) × (artistry × authorial2)2

Ae= Ap × As × At2 × Au4

Ae= Aesthetic (beauty).

Ap= Appreciation.

As = Astonishment.

At = artistry.

Au = Authorial style (the style).

The quantitative approach to beauty

Quantitive Stylistic (period)

All the above deal the aesthetic value in a point, in the quantitive stylistic we study the aesthetic concept in the time, space and size of the text. In fact the qualitative concepts are subject to the qualitative subject.

Presence = number × degree

Transfiguration = presence/size

Reality = transfiguration/time.

The more number of appearance and higher degree of a thing, the more potent presence. And the more potent presence over the size the more transfiguration. The more constant and higher transfiguration over time, the more reality of that thing.

Short CV of the Author

ANWER GHANI

1973

Poet, physician and Religious scholar from Iraq

Anwar Gheni Jaber

Pen name: Anwer Ghani

Married and has two daughters and son.

Consultant nephrologist in Dialysis unite in Alsadiq Hospital.

1973: Born in Hilla – Iraq.

1991: Kufa University of medicine.

1995: publishing of 1st prose poem in Arabic journal.

1997 : MBChB.

1999: Marriage

2004: complete the 1st edition of his long prose poem (Death and Life), 44 pages.

2005 : Specialty in medicine (Internist).

2005: Anajaf School of Fiqh science (Religious sciences).

2007: Training on Kidney Transplantation in India.

2007: 1st digital publication of an Arabic book on Amazon.

2014: 1st poetry collection in Arabic on Amazon.

2015: publishing of eight researches in nephrology. (from 2005-2015).

2015: Consultant physician degree.

2015: Founding of Tajeed group of prose poetry in Arabic and Tajeed magazine o prose poetry in Arabic.

2015: Founding Tajdeed prize for prose poetry in Arabic.
2016: 1st publishing of a book of literary essays on Amazon.
2017: Publishing poetry in nore than 30 magazine.
2017: publishing of Antipoetic poems on Amazon.
2017: Founding of Arcs prose poetry group and Arcs magazine of prose poetry.
2017: Achievement certificate from Stradford University, India branch.
2017: Best Poet in the World Award from WNWU.
2017: publishing of 70 book in Arabic and English on Amazon.
217: Nominted for Adelaide prize.
2018: publishing 11 book in English (poetry and literary theory) on Amazon.
2018: Founding of Arcs prize for prose poetry.
2018: publishing of Mosaicked poems book on Amazon.
2108: Nominated for erbacce prise.

2019: Founding of Prose Poetry Society.
2019: Nominated for Rock Pebbles Lireary Award.
Quotes (Poetry is the philosophy of love and peace and the poets are the philosophers of love and peace).
Personality:
In life: A lover husband and farther.
In external: A simple farmers' son.
In internal: A son of light.
In work: A Dialysis provider.
In writing: a Prose poetry writer and lover.
In Religious science: A Moheddith, (A Narrator of holly sayings).
In Believe: An Allah lover and paradise seeker.